

CHILDREN



DOGS



BIRDS



# the **KNOW-HOW** of **CARTOONING**

ANIMALS

BASIC CONSTRUCTION  
FOR VARIOUS TYPES OF  
ANIMALS

by **KEN HULTGREN**

FEMININE FIGURE



ANIMAL COMICS

CARICATURE

PERSPECTIVE—



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# *The Know-How* **OF** *Cartooning*

A MANUAL OF INSTRUCTIONS AND SUGGESTIONS  
ON THE ART OF CARTOONING, INCLUDING ANIMATION.  
FOR USE OF BEGINNERS AS WELL AS ADVANCED STUDENTS.

*By*  
**KEN HULTGREN**

**RESEARCH PUBLISHING COMPANY**  
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## THE AUTHOR

Ken Hultgren is the creator of several popular strips currently appearing in some of America's top comic magazines. His natural ability as a cartoonist was developed and perfected by years of technical training and by experience gained in Disney's and other Hollywood studios, where he held positions as animator, layout man, and story director.

Mr. Hultgren's war posters, prepared for the government, attracted wide attention and received high recognition in art circles, one of the posters having been granted an official government award.

Mr. Hultgren is co-author and illustrator of *Daddy and the Gol-Lumph*, an unusual, delightfully entertaining child's story book, based upon an imaginative animal world; to be published in June, 1946.

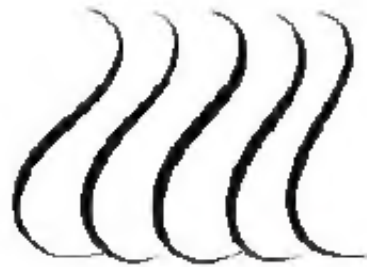
THE PUBLISHER.

## PRACTICE EXERCISES

KEEP YOUR LINES CRISP AND CLEAN - TRY TO MAKE YOUR LINES UNIFORM. DON'T "FREEZE UP" WHEN INKING - RELAX.



RESPECT YOUR MATERIALS - WASH YOUR BRUSH OUT THOROUGHLY WHEN YOU'RE THROUGH



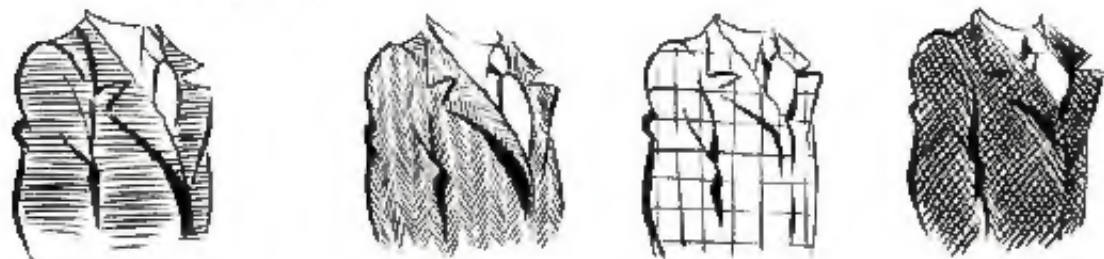
EVERY CARTOONIST HAS HIS OWN PREFERENCE AS TO THE INSTRUMENT HE USES. I PERSONALLY LIKE A BRUSH NO.#2 OR NO.#3 FOR FLEXIBLE RESULTS.



WITH PRACTICE YOU'LL GET CONTROL. TRY FOR VARIETY OF WEIGHT IN YOUR LINE. IT MAKES FOR A SNAPPIER DRAWING.



### PATTERN



## ACTION

REGARDLESS OF HOW WELL YOU MAY FINISH A DRAWING, IF YOUR POSE HASN'T "PUNCH" OR DOESN'T TELL THE STORY, IT'S NOT A COMPLETE SUCCESS. REWORK YOUR POSE! ESTABLISH A **LINE OF ACTION** IN YOUR DRAWINGS.



# ACTION

REGARDLESS OF HOW WELL YOU MAY FINISH A DRAWING, IF YOUR POSE HASN'T "PUNCH" OR DOESN'T TELL THE STORY, IT'S NOT A COMPLETE SUCCESS. REWORK YOUR POSE! ESTABLISH A **LINE OF ACTION** IN YOUR DRAWINGS.



## APPROACH

FIG. I SHOWING START- USING OVAL SHAPES FOR HEAD AND UPPER TORSO. ~ FIG. II. I START BY DEVELOPING FEATURES, HAIR, ETC. ~ FIG. III- IS THE POLISHING-OFF STAGE, ADDING DETAILS AS SHOWN.



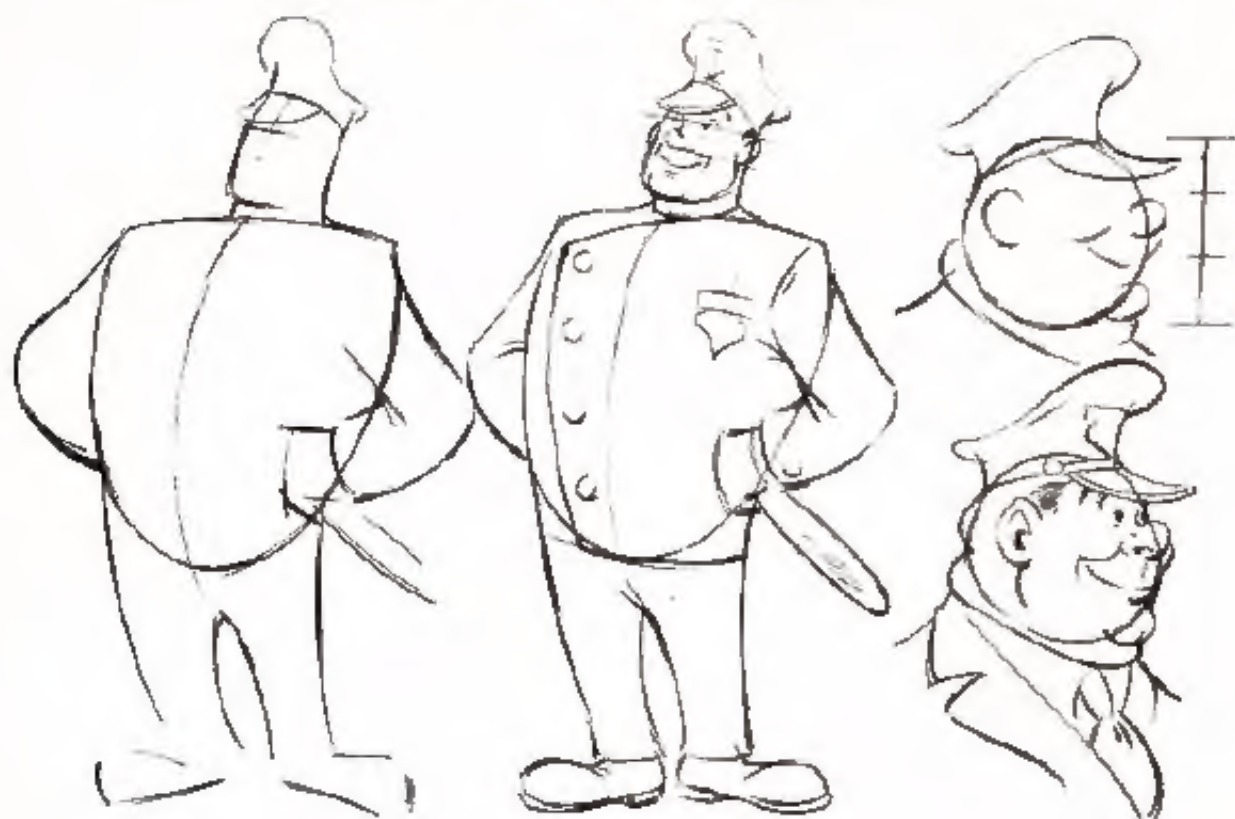
A COMMON MISTAKE WITH BEGINNERS IS THEIR INTEREST IN DETAILS WITHOUT FIRST GIVING PROPER THOUGHT TO CONSTRUCTING THE FIGURE AS A WHOLE.

EXAMPLE-HERE IS THE SAME APPROACH AS USED IN ABOVE SET OF FIGURES.





## APPROACH (CONT.)



# SIMPLE HEAD CONSTRUCTION

7



## ~ SIMPLE SHAPES FOR VARIOUS TYPES ~

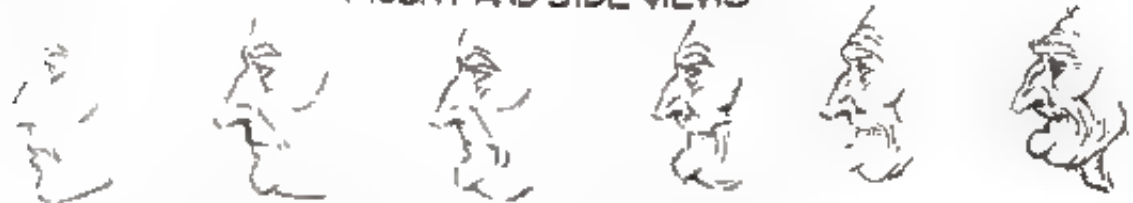


## FEATURES and EXPRESSIONS

EXPRESSION IS FEELING, AND PERHAPS THE BEST WAY TO STUDY IT IS TO SET A MIRROR IN FRONT OF YOUR DRAWING BOARD AND LET LOOSE WITH SOME GRIMACES OF YOUR OWN.



FRONT AND SIDE VIEWS



PROGRESSION OF YEARS



TRY TO FEEL THAT THE FACE IS A RUBBER LIKE MASS CAPABLE OF SQUASHING AND STRETCHING





# HANDS

(CONT.)



# LETTERING

KEEP YOUR  
LETTERING IN YOUR  
BALLOONS WELL  
SPACED.

TOO  
CROWDED

DON'T MAKE THIS  
MISTAKE — PLAN  
YOUR BALLOON

WATCH SPACING  
BETWEEN WORDS  
AS WELL AS BETWEEN  
LINES.

THIS IS A  
THOUGHT BALLOON.

ACCENTUATE WORDS  
IN YOUR DIALOGUE —  
IT RELIEVES THE  
MONOTONY OF SAMENESS

BROKEN BLOCK  
LETTERING

EYOW!!

FOR THAT  
ICY FEELING  
TRY THIS.

DROP SHADOWS ARE SIMPLE  
AND ARE EFFECTIVE IN TITLES

HEY

COMIC

PRACTICE YOUR ALPHABET —  
MAKE IT CLEAR AND LEGIBLE !

# LETTERING (CONT.)

17

*abcdefghijklmnopqrstuvwxyz*  
~ LOWER CASE ~

A B C D E F G H

VARIOUS TYPES OF CAPITALS



PERSPECTIVE  
LETTERING



FOR THAT  
GOING-AWAY  
EFFECT.

FOR WHISPERING, JUST GO  
SMALL LIKE THIS - IF YOU  
HAVEN'T YOUR GLASSES ON  
I CAN TALK LOUDER - IN  
FACT I CAN EVEN  
**SHOUT!!**

A GOOD  
EXAMPLE OF HOW  
NOT TO LETTER!

WHAT'S  
WRONG  
WITH IT?

I'M A  
GOOD  
LETTER



# ANIMATION

IT WOULD BE NEXT TO IMPOSSIBLE TO ILLUSTRATE ALL ABOUT ANIMATION FOR CARTOON PICTURES IT TAKES YEARS OF STUDY OF ACTION, STAGING, TIMING, ETC. HOWEVER I WILL MENTION A FEW POINTS HERE THAT MAY HELP YOU IN DRAWING TO THINK IN TERMS OF ACTION, WEIGHT AND EXAGGERATION.

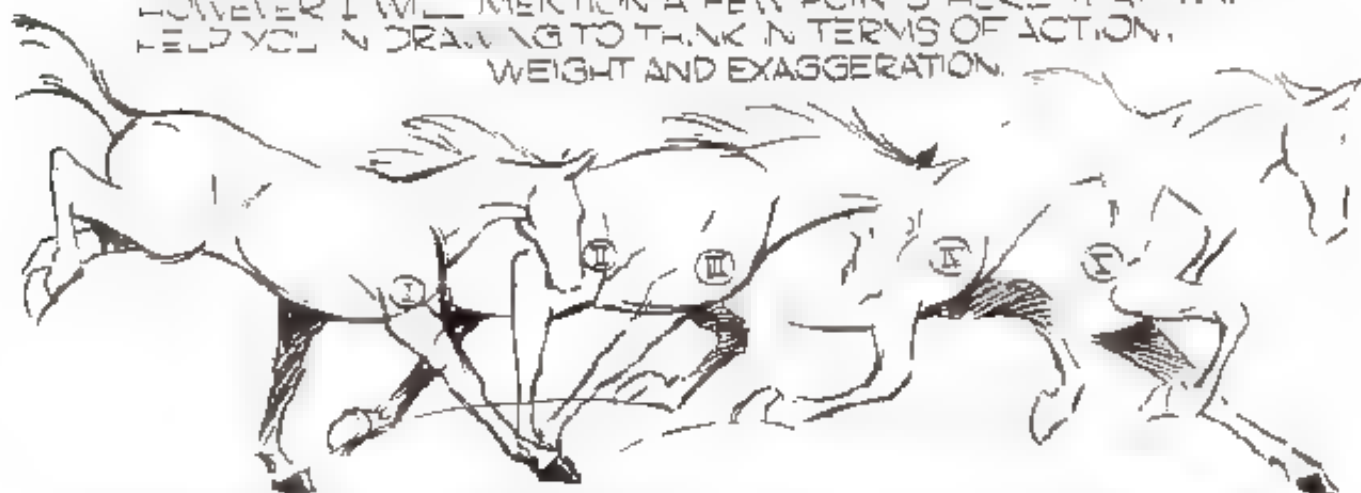
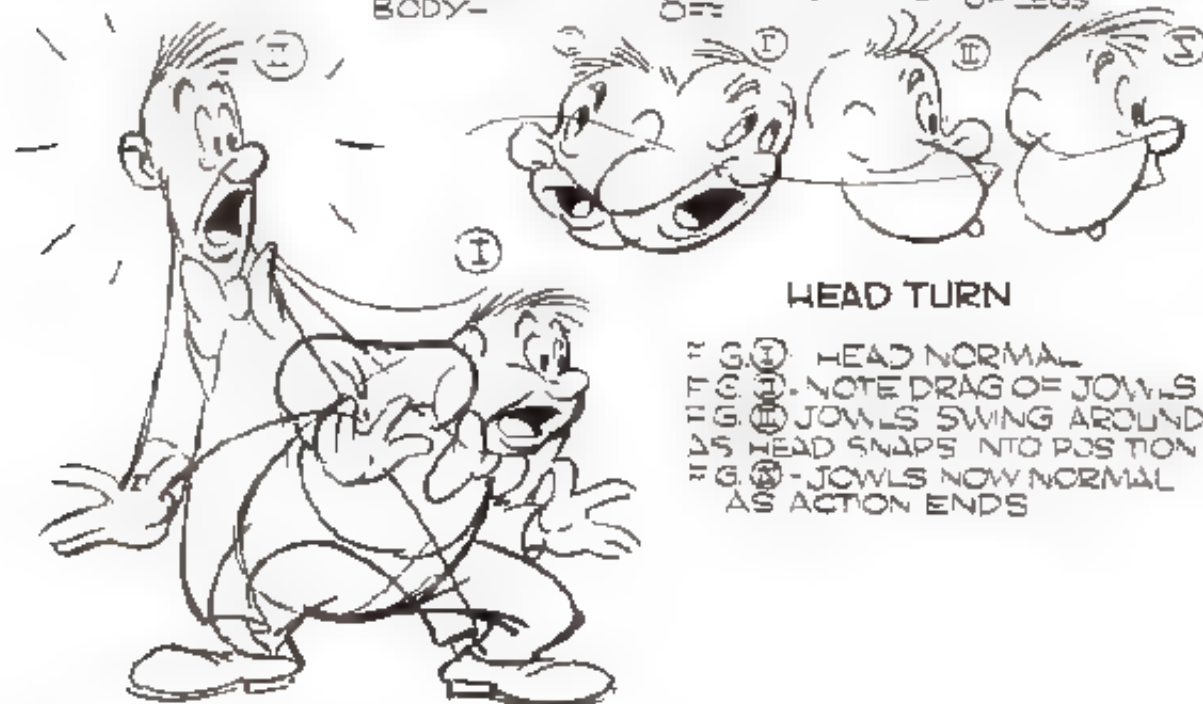


FIG. I - NOTE LEG STRETCH FOR LEG REACHING

FIG. II - NOTE LEG TAKING WEIGHT OF BODY -

FIG. III - NOTE LEG STRETCHING & TAKE OFF -

FIG. IV & V - NOTE OVERLAPPING ACTION OF LEGS



## HEAD TURN

- FIG. I - HEAD NORMAL
- FIG. II - NOTE DRAG OF JOWLS
- FIG. III - JOWLS SWING AROUND AS HEAD SNAPS INTO POSITION
- FIG. IV - JOWLS NOW NORMAL AS ACTION ENDS

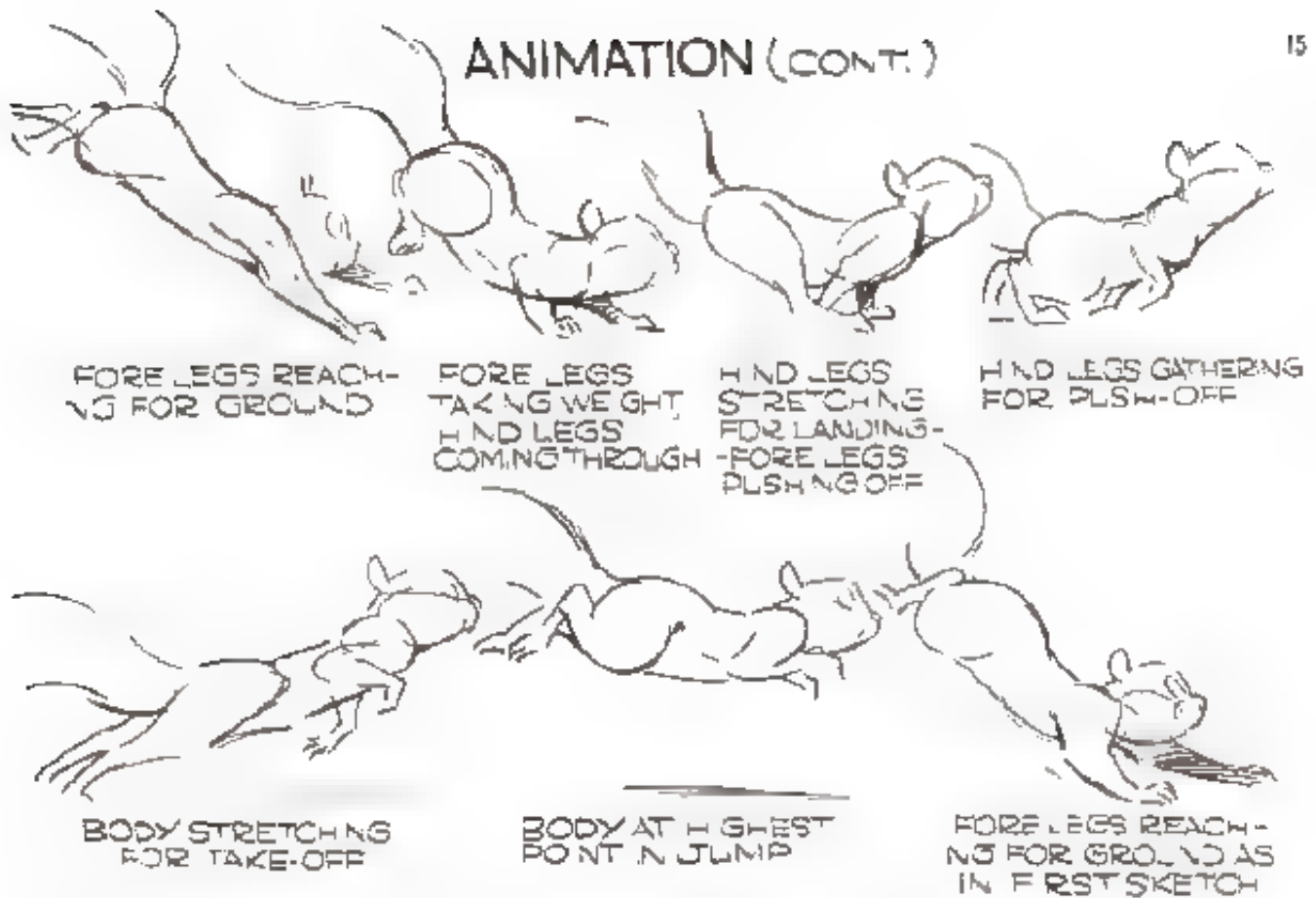
## "TAKE"

- FIG. I - ACTION FOR "TAKE" - NOTE SQUASHED, BUNCHED UP POSE CONTRASTED BY ELONGATED POSE OF FIG. II



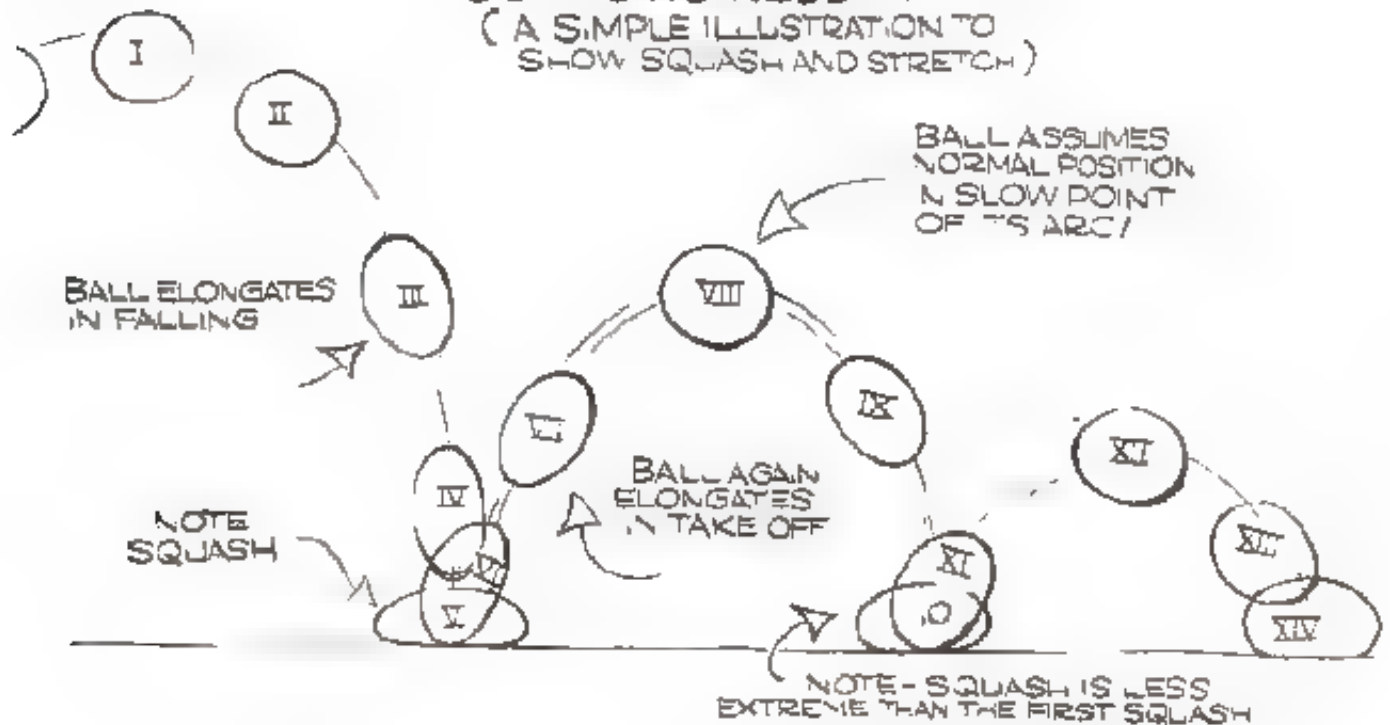
## ANIMATION (CONT.)

15



## BOUNCING RUBBER BALL

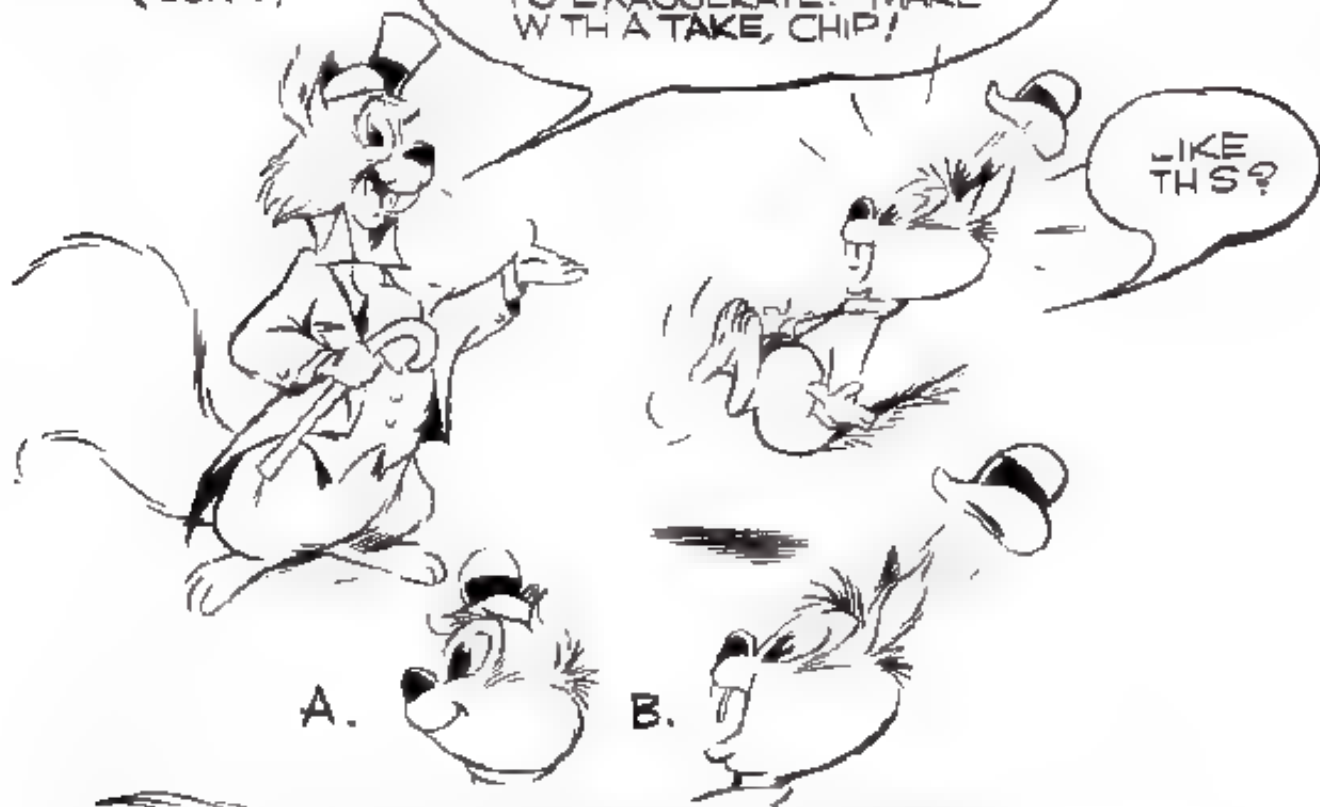
(A SIMPLE ILLUSTRATION TO SHOW SQUASH AND STRETCH)



N

# **SQUASH and STRETCH (CONT.)**

SQUASH AND STRETCH  
APPLY TO COM C STRIPS  
TOO. DON'T BE AFRAID  
TO EXAGGERATE.~ MAKE  
WITH A TAKE, CHIP!



A.

B.

NOTE HOW HEAD ELONGATES  
IN "TAKE" AND HOW EARS ARE PULLED  
BACK TO ACCENTUATE THE EXTREME  
POSE.

THE OTHER  
EXTREME IS  
SQUASH~GET  
THE IDEA?



# WEIGHT

OPPOSE A HORIZONTAL  
LINE WITH A CURVED  
LINE UNDERNEATH ~  
AS IN FIG I

FIG. I



USING FIG. I AS EXAMPLE-NOTE  
HOW IT APPLIES IN FIGS. II, III AND IV

FIG. II



FIG. III



FIG. IV

FOR SOME PRACTICE  
EXERCISES, DRAW A HEAVY  
SACK AND PUT IT IN SEV-  
ERAL POSES



NOTE WIDTH  
OF WRIST TO  
ACCENTUATE  
WEIGHT

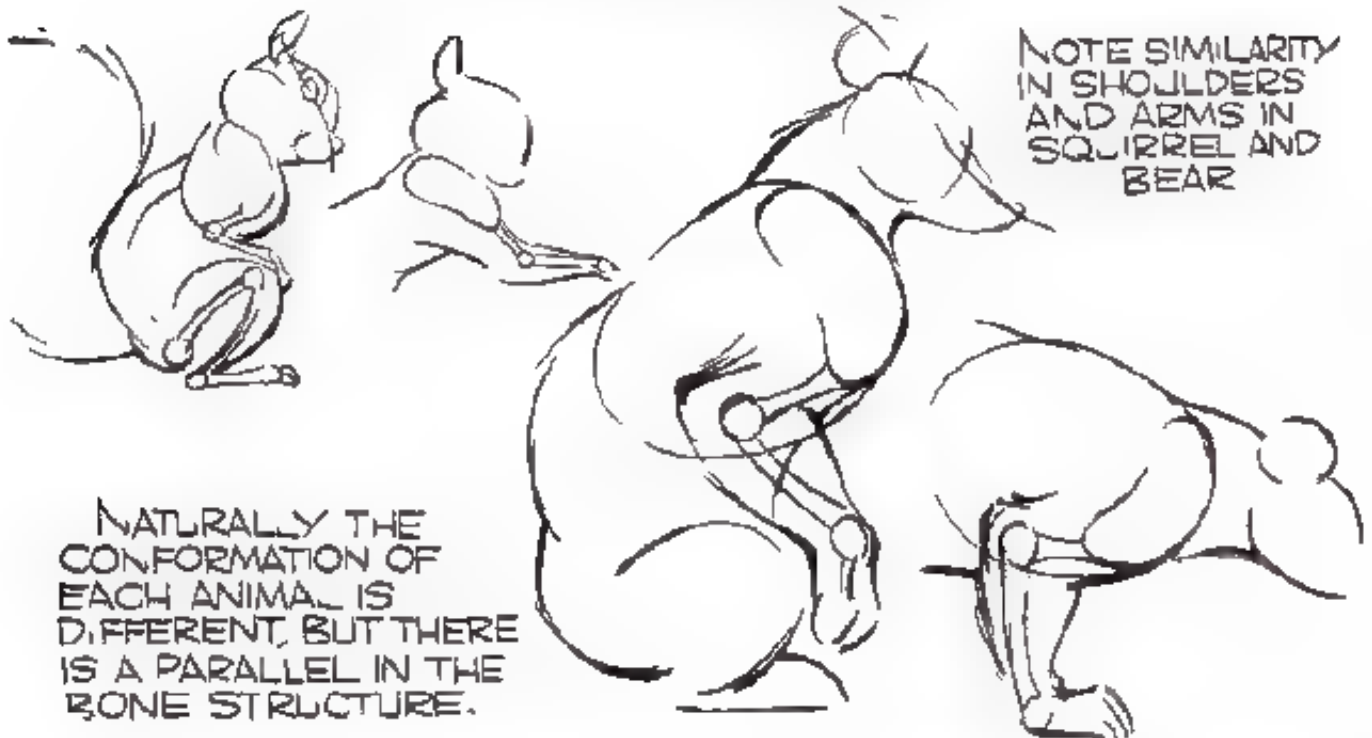
## WEIGHT (CONT.)



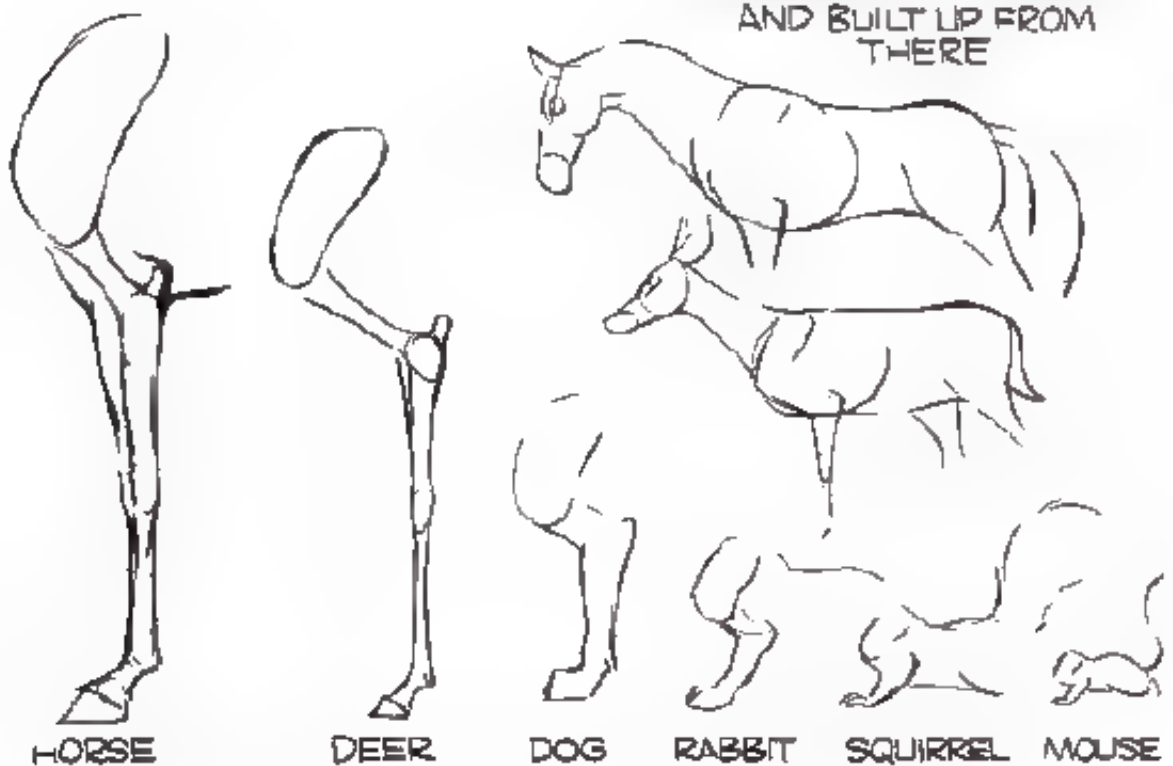


# SIMPLIFIED APPROACH FOR ANIMALS.

11

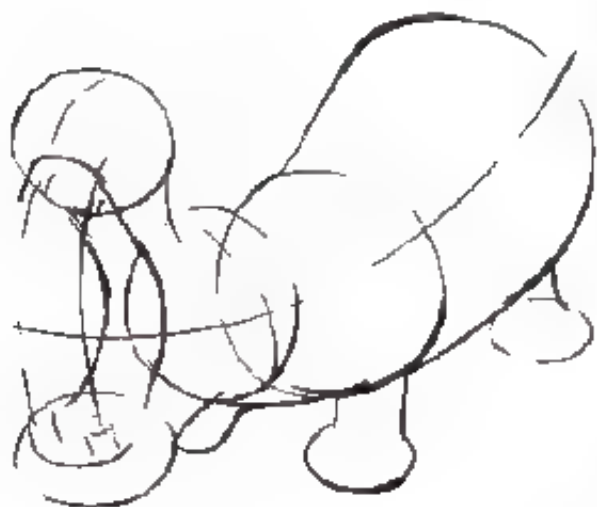
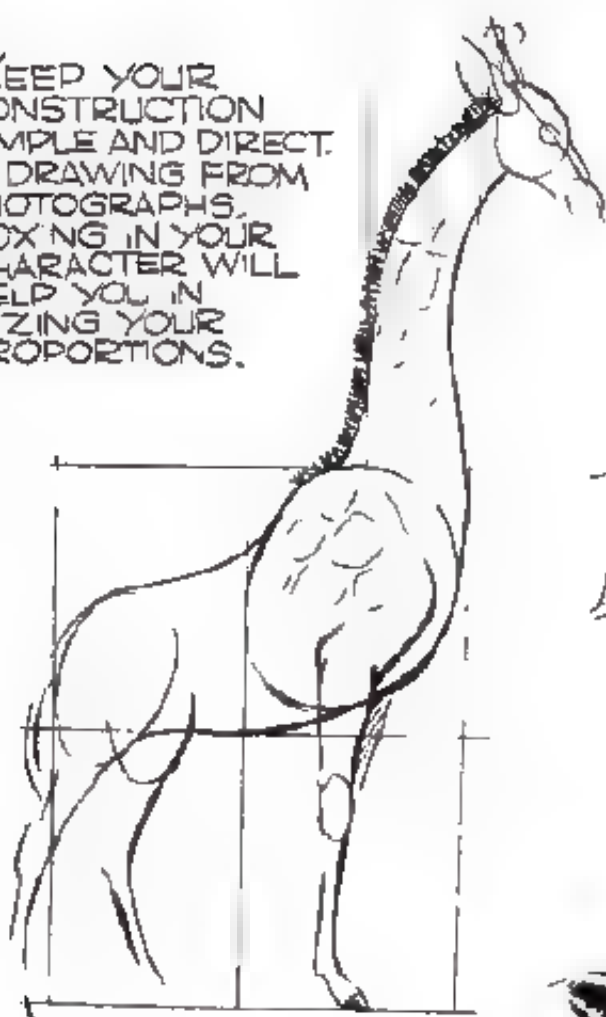


BOTH DRAWINGS BELOW WERE  
STARTED WITH AN OVAL  
AND BUILT UP FROM  
THERE



## ANIMALS (CONT.)

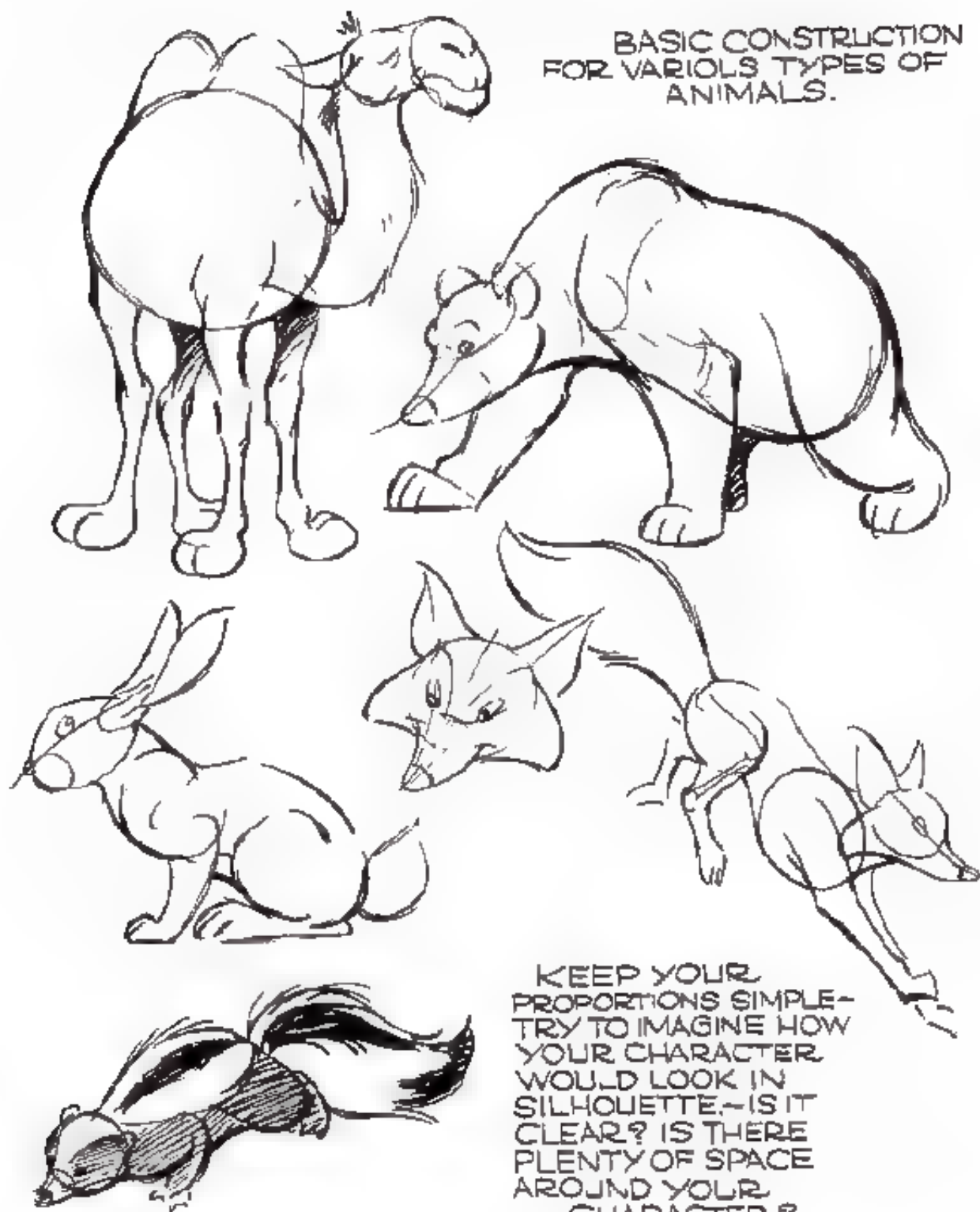
KEEP YOUR  
CONSTRUCTION  
SIMPLE AND DIRECT.  
IF DRAWING FROM  
PHOTOGRAPHS,  
BOXING IN YOUR  
CHARACTER WILL  
HELP YOU IN  
SIZING YOUR  
PROPORTIONS.



## ANIMALS (CONT.)

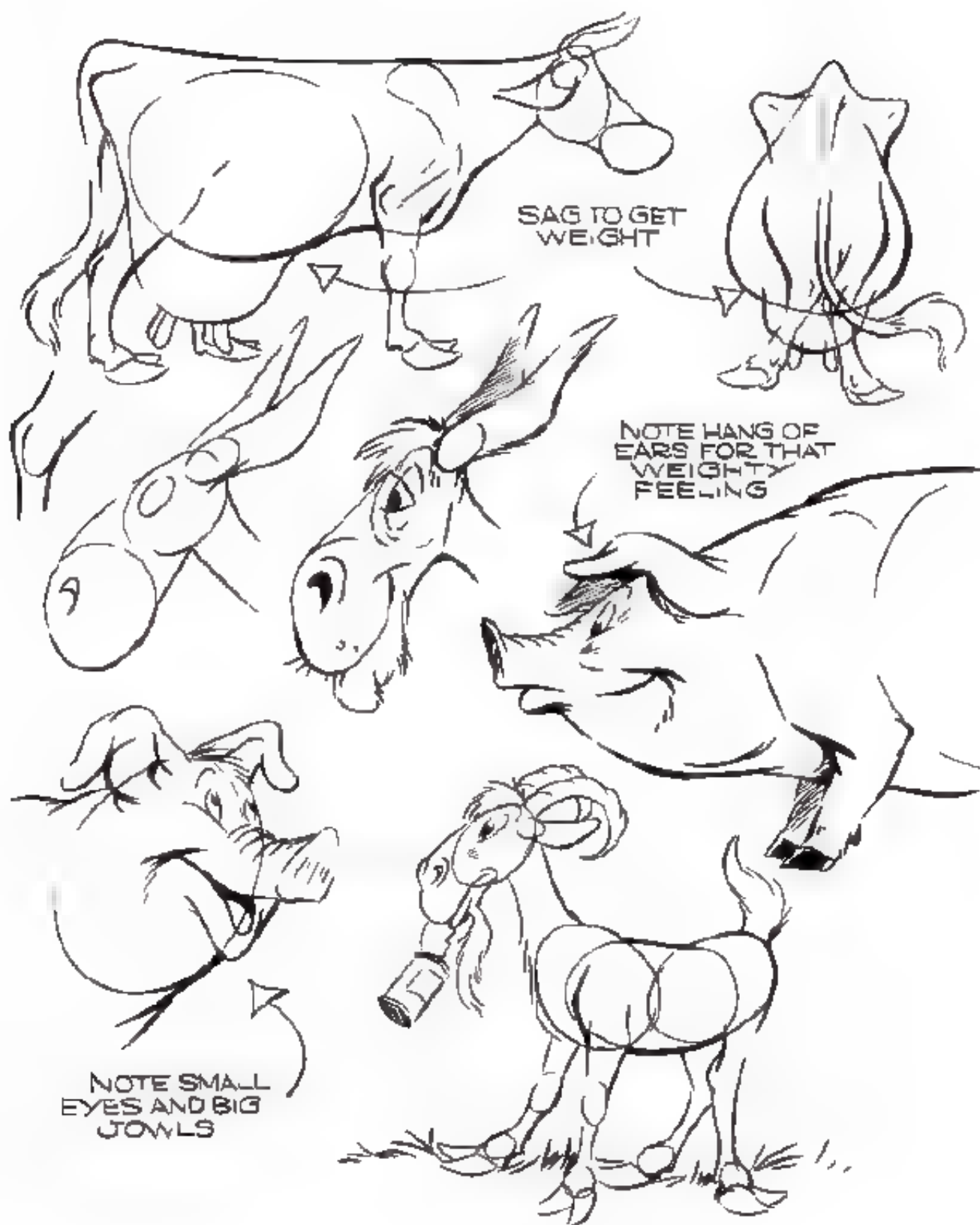
21

BASIC CONSTRUCTION  
FOR VARIOUS TYPES OF  
ANIMALS.



KEEP YOUR  
PROPORTIONS SIMPLE-  
TRY TO IMAGINE HOW  
YOUR CHARACTER  
WOULD LOOK IN  
SILHOUETTE.-IS IT  
CLEAR? IS THERE  
PLENTY OF SPACE  
AROUND YOUR  
CHARACTER?

## ANIMALS (CONT.)





## ANIMALS (CONT)

21



## ANIMAL HEADS (A SIMPLIFIED CONSTRUCTION)

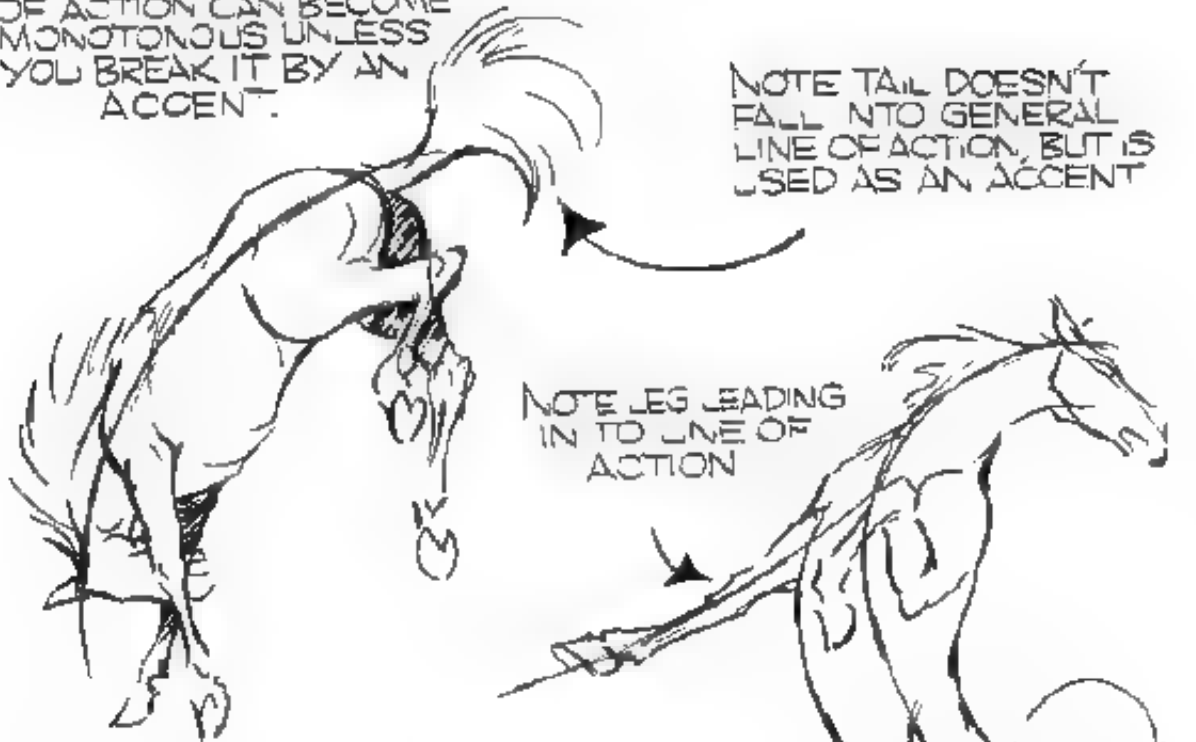


## ANIMALS LINE OF ACTION -

25

A DEFINITE LINE OF ACTION CAN BECOME MONOTONOUS UNLESS YOU BREAK IT BY AN ACCENT.

NOTE TAIL DOESN'T FALL INTO GENERAL LINE OF ACTION, BUT IS USED AS AN ACCENT



NOTE LEG LEADING IN TO LINE OF ACTION

TRY OPPOSITION AS IN THE DRAWING BELOW—SUCH AS LINE OF ACTION OF PANTHER, OPPOSED BY THE LINE OF ACTION OF THE DEER



WORK FORCES AGAINST FORCES - THRUSTS AGAINST COUNTER THRUSTS

## PULL and TENSION

IN TAKING UP THIS SUBJECT, LET'S TAKE A PIECE OF CLOTH AS IN FIG. I AS AN EXAMPLE



FIG. I

NOTE REACTION OF CLOTH WHEN TWO OF ITS CORNERS ARE PULLED (AS IN FIG. II)

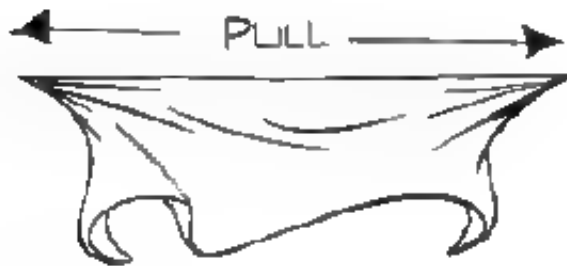
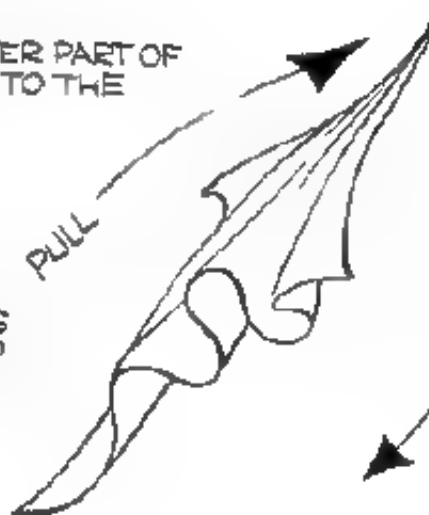


FIG. II

NOTE HOW LOWER PART OF CLOTH REACTS TO THE PULL.

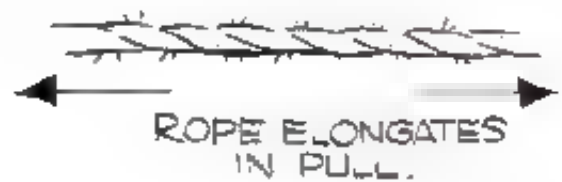
FIG. III SHOWS CLOTH IN UPWARD PULL.



ANOTHER SIMPLE EXAMPLE TO ILLUSTRATE PULL AND TENSION IN A MORE SOLID MATERIAL

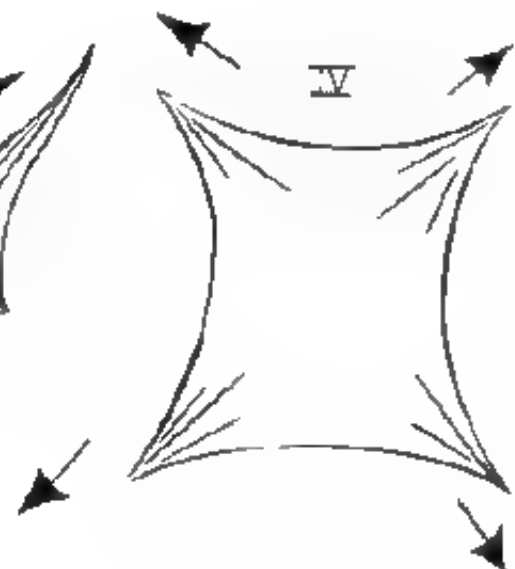


ROPE IN NORMAL POSITION



ROPE ELONGATES IN PULL.

FIG. IV SHOWS CLOTH WHEN ALL FOUR CORNERS ARE PULLED





# PULL and TENSION (CONT)

HERE ARE SOME  
SIMPLE ILLUSTRATIONS  
SHOWING PULL AND  
TENSION IN  
FIGURES

ARROWS DENOTE  
DIRECTION OF PULL



NOTE DRAG



NOTE STRESS  
AND STRAIN ON  
SHIRT



21 **PULL and TENSION**  
(CONT.)

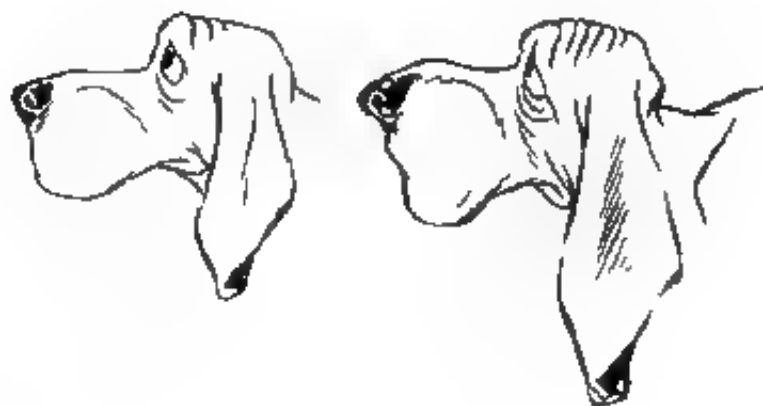
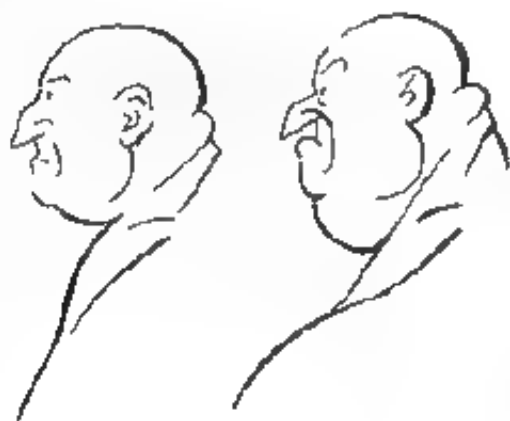


## CARICATURE

21

A CARICATURE IS AN EXAGGERATED DESIGN OF THE SUBJECT YOU ARE DRAWING - LOOK FOR OUTSTANDING FEATURES AND UTILIZE THEM IN YOUR DRAWING BY EMPHASIZING THEM.

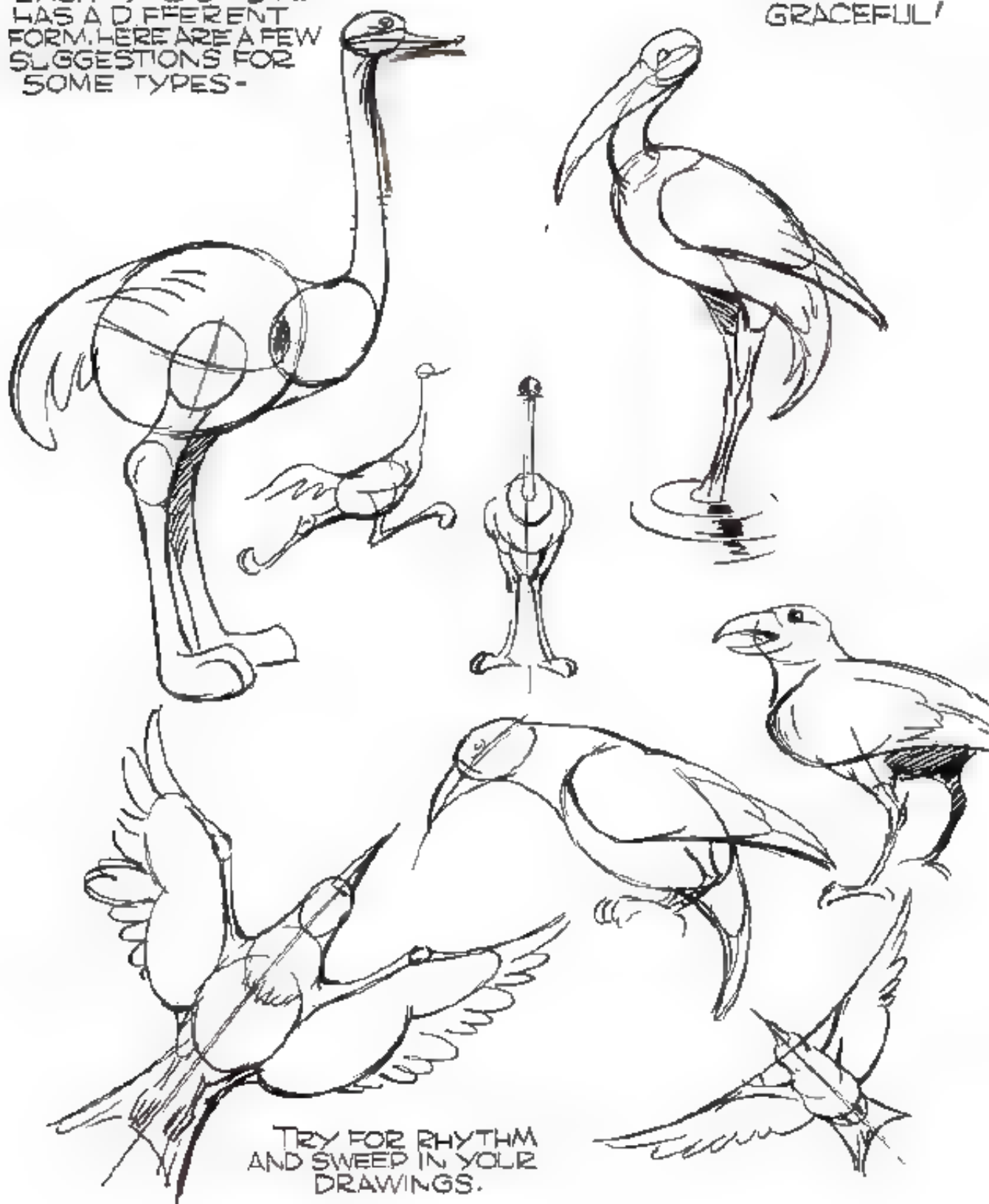
THE FOLLOWING PAIRS SHOW HOW I WENT FURTHER TO EXAGGERATE - ANALYZE YOUR SUBJECT AND LET YOURSELF GO.



# BIRDS

EACH TYPE OF BIRD  
HAS A DIFFERENT  
FORM. HERE ARE A FEW  
SUGGESTIONS FOR  
SOME TYPES -

KEEP 'EM  
GRACEFUL!



TRY FOR RHYTHM  
AND SWEEP IN YOUR  
DRAWINGS.

## BIRDS (CONT.)

31

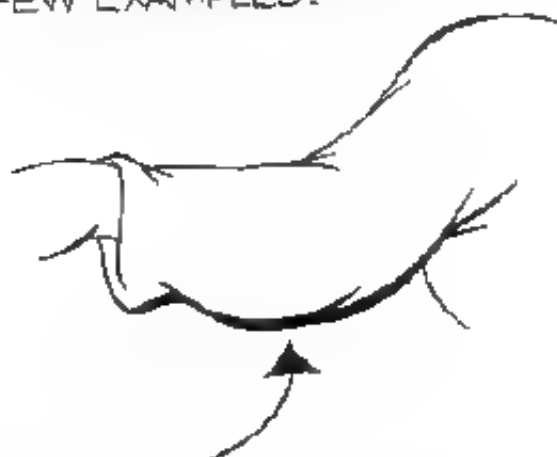
STUDY YOUR PHOTOGRAPHS  
OF BIRDS- THEN TRY TO BREAK  
THEM DOWN TO SIMPLE FORMS





## IMPORTANCE of LINE

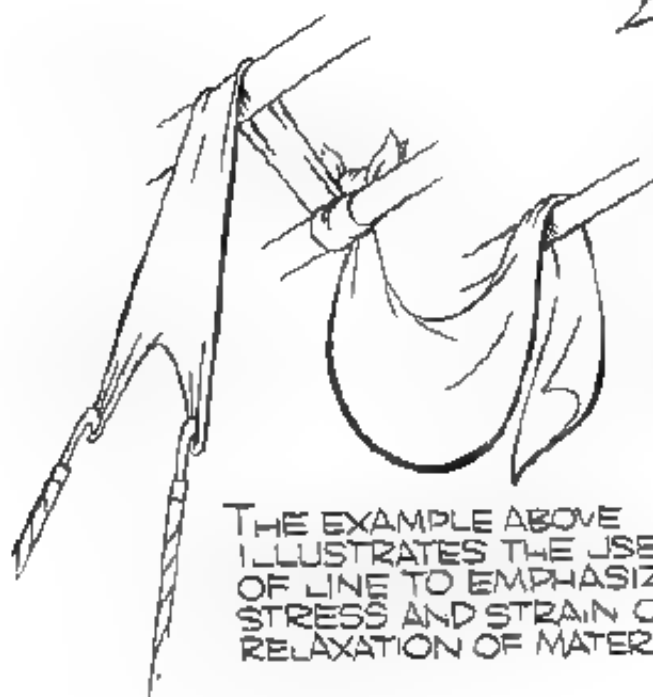
LINE CAN SUGGEST WEIGHT, FORM MATERIAL AND OTHER THINGS TOO NUMEROUS TO MENTION. BELOW ARE A FEW EXAMPLES.



NOTE THE WEIGHT OR THICKNESS OF LINE ON UNDERSIDE - IT'S USED TO ACCENTUATE WEIGHT



IN FORESHORTENED ARM - NOTE HOW LINES WRAP IN AND AROUND TO SHOW ARM GOING AWAY FROM READER'S EYE.



THE EXAMPLE ABOVE ILLUSTRATES THE USE OF LINE TO EMPHASIZE STRESS AND STRAIN OR RELAXATION OF MATERIAL

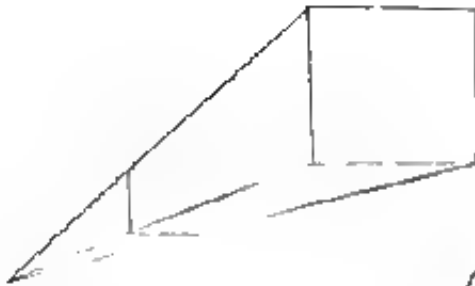


HERE LINE IS USED TO SHOW PERSPECTIVE NOTE CONTRAST IN LINE USED IN THE BRANCH IN THE FOREGROUND AND THE BRANCH IN THE BACKGROUND.

# FORESHORTENING

33

THINK OF YOURSELF AS A CAMERA WITH YOUR LENS NEAR THE OBJECT IN FRONT OF YOU, WHILE THE REST OF THE OBJECT RECEDES - IT'LL GIVE YOU A DRAMATIC FEELING AND DEPTH!

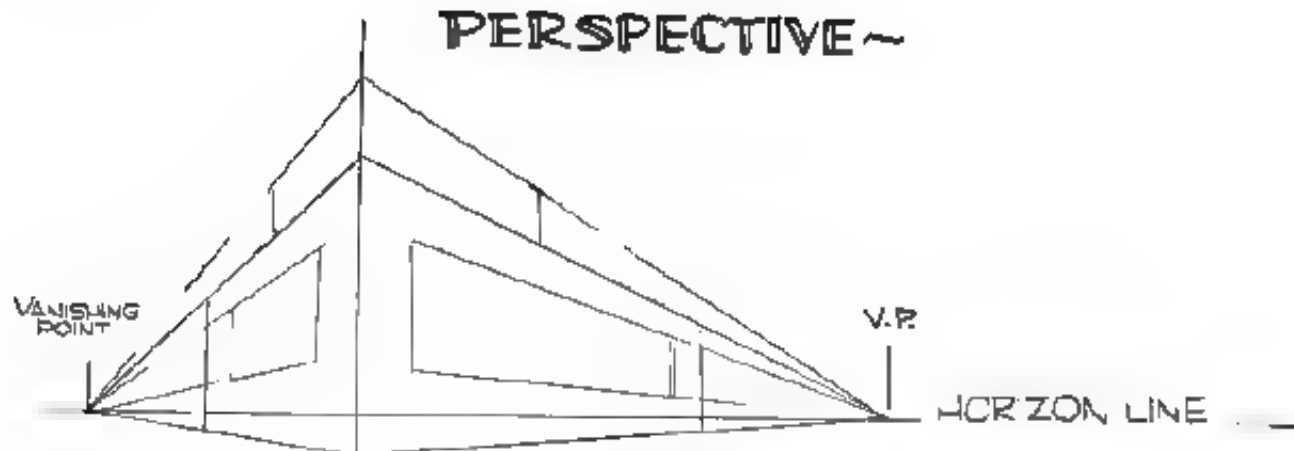


HERE ARE A FEW EXAMPLES - TREES ARE AN EXCELLENT SUBJECT TO WORK ON. TRY SOME WITH THE BRANCHES RUNNING INTO CAMERA WHILE OTHERS DIM NISH.

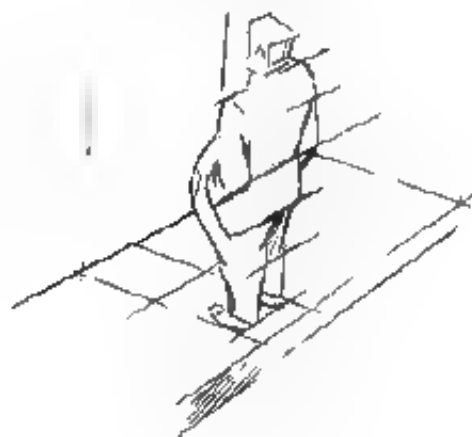


FOR THAT FEELING OF DISTANCE USE FOREGROUND PROPS AGAINST BACKGROUND.

# PERSPECTIVE~



TO KEEP YOUR  
CHARACTERS ANCHORED  
TO THE GROUND, DRAW  
IN YOUR PERSPECTIVE  
LINES.



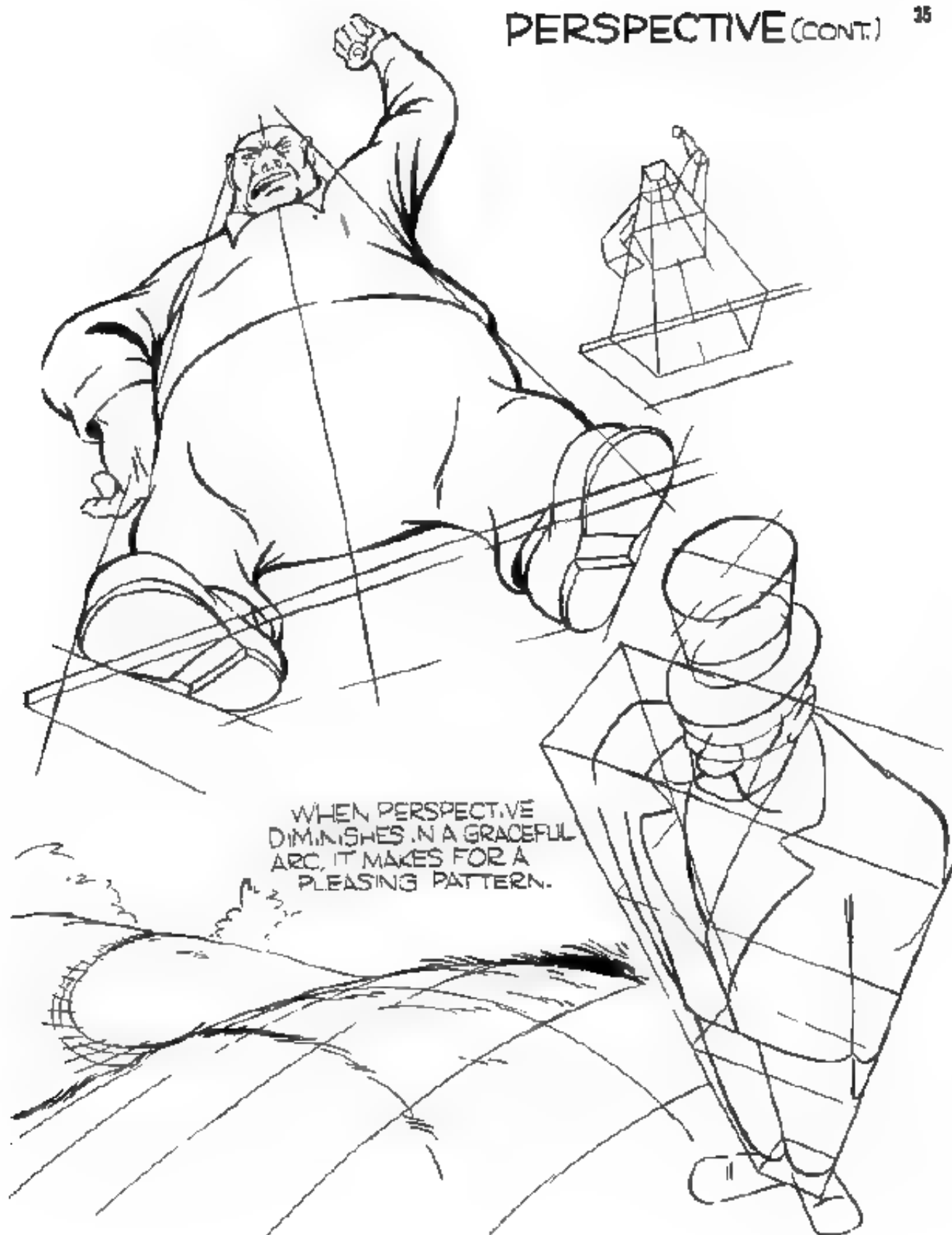
CHARACTERS  
IN PERSPECTIVE  
I FIRST DRAW IN YOUR  
HORIZON LINE.

II DRAW IN THE CHARACTER  
YOU WISH TO BE TALLEST  
IN YOUR PICTURE.

III ESTABLISH YOUR VANISHING  
POINTS ON THE HORIZON LINE.  
(THE PLACEMENT OF THE  
VANISHING POINTS DEPENDS  
ON THE PERSPECTIVE  
DESIRED.)

IV DRAW LINES FROM YOUR  
VANISHING POINTS TO THE TOP,  
BOTTOM AND MIDDLE OF YOUR  
TALLEST FIGURE (MIDDLE LINE IS  
GUIDE LINE)

V PUT IN OTHER CHARACTERS  
YOU DESIRE AS SHOWN  
ABOVE



## FEMININE FIGURE (APPROACH)



WHEN DRAWING THE  
FEMININE FIGURE, FIRST  
TRY FOR THE ACTION  
OF THE POSE

THE NEXT STEP ~  
PUT IN THE MAIN  
ACTION LINES AS  
IN NUMBERS I TO  
IV. THEN PUT IN  
THE MAIN ACCENTS  
IN THE FIGURE.

THE THIRD STAGE ~  
PULL IT TOGETHER.



# FEMININE FIGURE

I



AVOID DRAWING YOUR  
FIGURE IN A STRAIGHT,  
STIFF POSE.

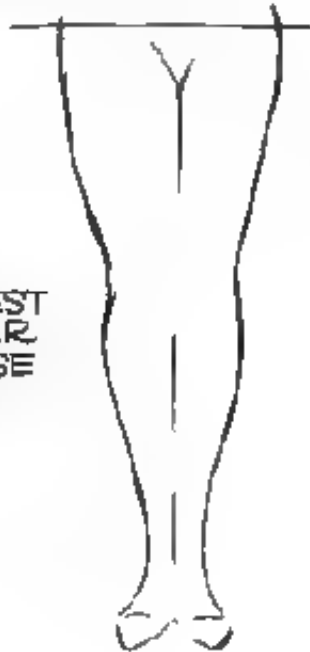
II



LINE OF  
ACTION AS IN  
FIGURE II

TRY FOR ACTION  
IN YOUR POSE BY  
ESTABLISHING A  
DEFINITE LINE OF  
ACTION.

III



NOTE THE  
ADDED INTEREST  
IN FIG IV OVER  
FIG. III BECAUSE  
OF ITS  
MOVEMENT

IV



## FEMININE FIGURE

NOTE FIGURE IS  $8\frac{1}{2}$   
HEADS HIGH - NOTE  
PROPORTIONS



KEEP YOUR GIRLS  
GRACEFUL. TRY SHIFT-  
ING THEIR WEIGHT FROM  
ONE LEG TO ANOTHER.  
IT'LL GIVE MOVEMENT  
TO YOUR DRAWING -  
TRY FOR VARIETY IN THE  
POSITION OF THE ARMS,  
LEGS, ETC.

NOTE TAPERING LEGS  
AND THIN ANKLES

## FEMININE FIGURE (CONT.)

39



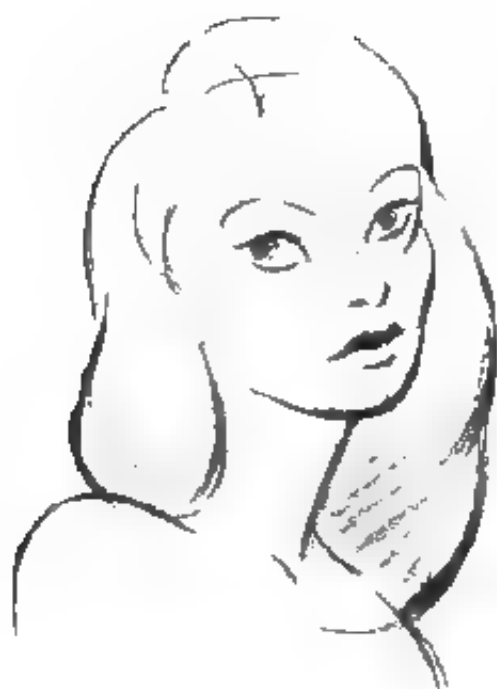
KEEP  
HANDS GRACEFUL

PRACTICE QUICK ACTIONS LIKE  
THESE



## FEMININE HEAD

USING A CIRCLE FOR A START.



## ANIMAL COMICS

41



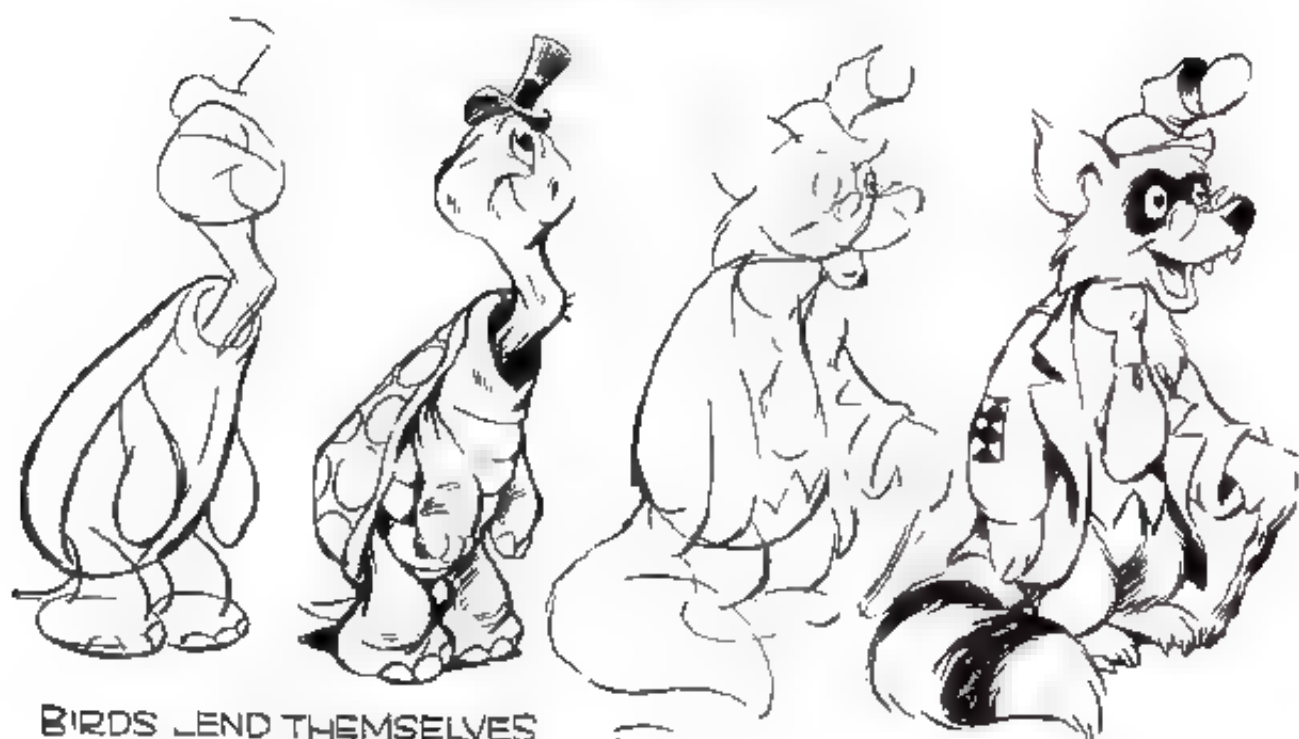
WATCH THE PULL AND  
TENSION ON DRAPERY~ IT  
GIVES WEIGHT TO MATERIAL

NOTE DRAG OF  
MATERIAL WHEN  
CHARACTER IS  
IN ACTION~

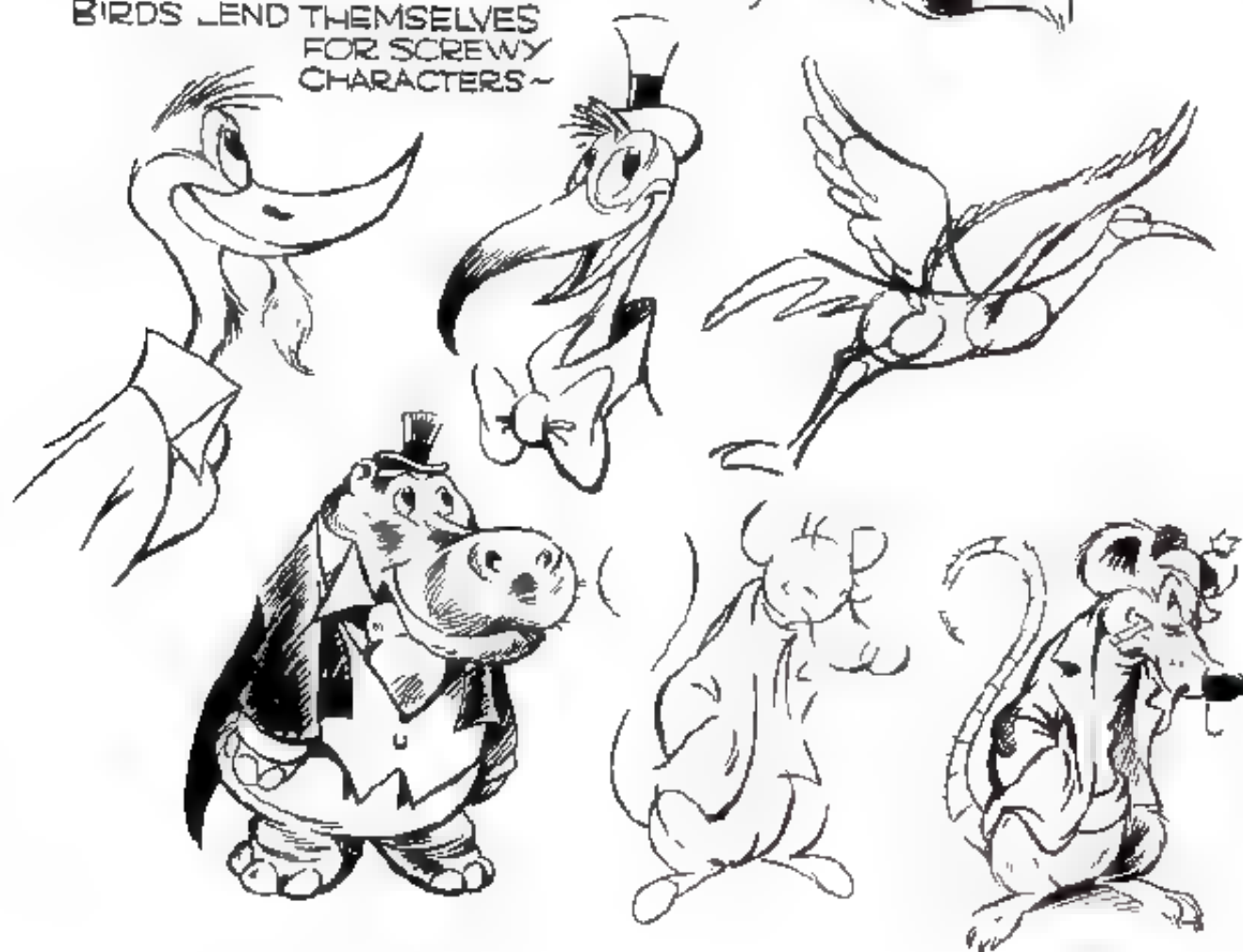




## ANIMAL COMICS (CONT.)



BIRDS LEND THEMSELVES  
FOR SCREWY  
CHARACTERS~



# ANIMAL COMICS (CONT.)

43



ANIMAL COMICS ARE  
A WONDERFUL  
MEDIUM IN  
EXPRESSING  
SATIRICAL SITUATIONS  
AND CARICATURING  
VARIOUS TYPES  
OF PEOPLE AS  
ANIMALS.

# ANIMAL COMICS

CONT.



# ANIMAL COMICS (CONT.)

45



DRAWING  
ME IS A CINCH!

- I MY HEAD
- II CHEST AND BODY
- III ARMS AND LEGS
- IV BUILD UP THE DETAIL
- V POLISHING OFF



IV



V



CHIPS ALSO  
VERY EASY TO DRAW-  
THOUGH I WOULDN'T  
UNDERSTAND WHY  
ANYONE WOULD  
BOTHR!



I



II



III



IV



V



CHIPS BUILD-UP IS THE SAME AS MINE.

# PLUGNACIOUS TYPES

## ANIMAL COMICS

### GORILLA TYPE

ON HEAD, NOTE  
EMPHASIS ON JAW  
AS WELL AS  
PROTRUDING  
LOWER LIP



NOTE HOW HEAD IS  
BURIED INTO BODY-  
ARMS LONG AND POWER  
FUL - BARREL CHESTED  
AND SHORT STOCKY  
LEGS



I'M NOT AFRAID  
OF HIM - HE'S  
JUST A DRAWING!



## EXPRESSION (ANIMAL COMICS)

47

DON'T BE AFRAID TO  
EXAGGERATE AN EXPRESSION—  
LET THE BODY TELL THE  
STORY AS WELL AS FACIAL  
EXPRESSION

NOTE: A  
CHIPMUNK IN A  
"WOLFISH" POSE!  
THE HEART HELPS  
TO PUT OVER THE  
IDEA!

♪ MY DEAR  
SWEET MOTHER  
O' MINE! ♪

NOTE  
ATTITUDE  
AND  
EXPRESSION  
ON CHIP.

SNIFF  
SNIFF

HERE'S  
ANOTHER! NOTE  
THE REACTION  
ON BOTH OF US  
ON THIS ONE!

HEY!!

NOTE  
EXAGGERATED  
MOUTH



# EXPRESSION ANIMAL COMICS (CONT)

HERE'S ONE MORE!  
NOTE HOW HEAD  
FLATTENS IN CONTACT,  
AND NOTE OFF-BALANCE  
POSE!

WELL I THINK  
THAT'S ALL  
ABOUT EXPRESSIONS!



## CONTRAST

CONTRAST BETWEEN CHARACTERS CAN BE SHOWN BY OPPOSITE PROPORTIONS. THIS GIVES A READER A MORE DEFINITE PICTURE OF YOUR CHARACTER.

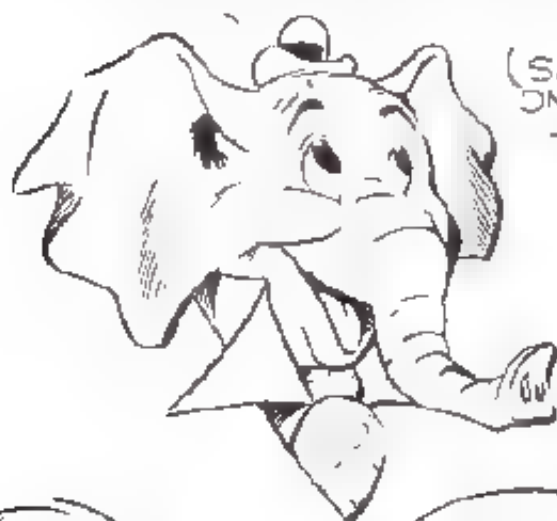


MAKE YOUR CHARACTERS DEFINITE - IF HE'S WEAK, MAKE HIM WEAK - TRY TO EXAGGERATE THAT QUALITY IN EVERY WAY - THE SAME NATURALLY APPLIES IF HE'S STRONG, BOASTFUL, ARROGANT, ETC.



# INCONGRUITY

THE MORE INCONGRUOUS THE CHARACTER, THE STRONGER WILL BE THE EFFECT.



(SMALL HAT  
ON LARGE  
HEAD)



(LARGE COLLAR  
ON SMALL  
NECK)



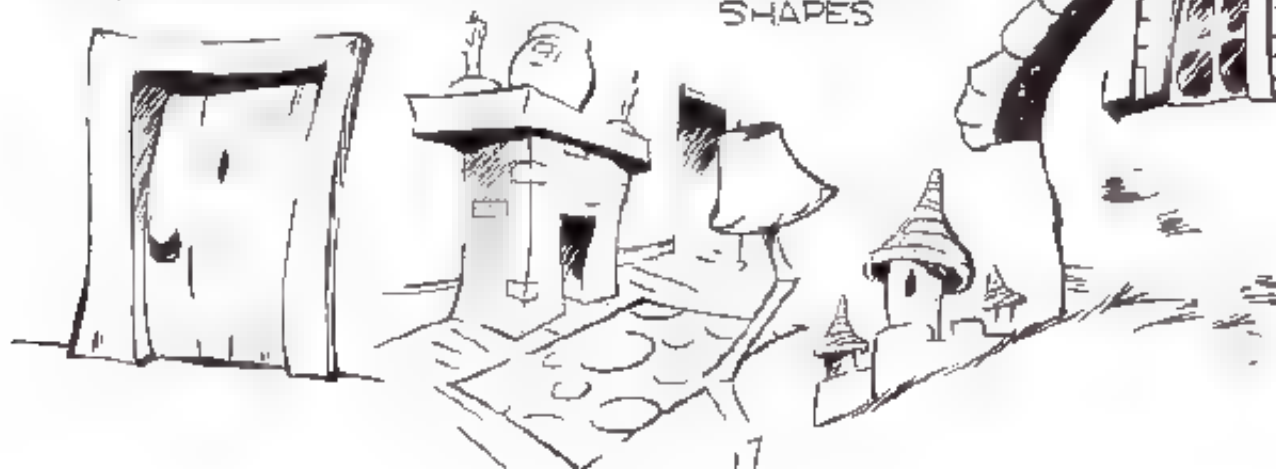
AND IN THIS  
CASE~ HE'S  
INCONGRUOUS!



THAT'S NOT  
SO~ I'M  
CHIP!

## DISTORTION (PROPS)

DISTORTION IS A DEVICE USED IN MAGNATIC STRIPS. NOTE IN THE EXAMPLES THAT PARALLEL LINES ARE SELDOM USED. START A FORM ONE WAY, THEN REVERSE IT TO GET VARIETY TO YOUR SHAPES



# LAYOUT

MAKE YOUR SCENES  
INTERESTING — GET  
VARIETY



WRONG



RIGHT

MOVE AROUND IN YOUR  
PICTURES — ALL MEDIUM  
SHOTS WOULD BE  
MONOTONOUS —

I



LONG SHOT

II



MEDIUM  
LONG SHOT

III



MEDIUM SHOT

IV



MEDIUM CLOSE-  
UP

V



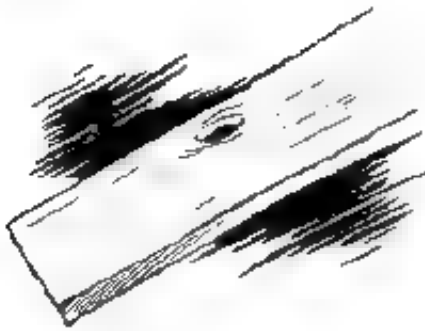
CLOSE UP

THERE'S NO SET  
RULE IN PLANNING  
YOUR PANELS IN  
COMIC STRIPS, BUT  
YOUR READER LIKES  
VARIETY. GIVE IT  
TO HIM

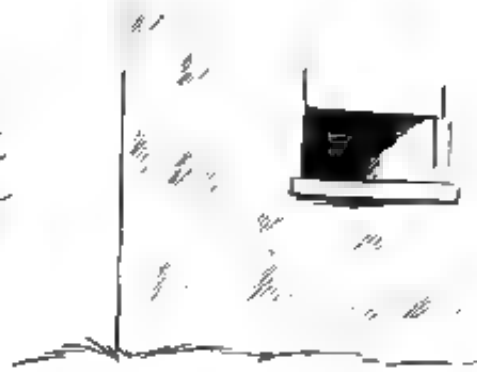




# BRUSH TREATMENT FOR PROPS



**WOOD**  
NOTE FINE LINES  
SUGGESTING GRAIN  
OF WOOD



**STUCCO**  
NOTE SUGGESTED  
TREATMENT TO GIVE  
UNEVEN EFFECT



**POLE**  
FOR THAT ROUND  
EFFECT, SHADOWS  
CAN BE USED



**WATER**  
WATER CAN BE SUCCESSFULLY  
SUGGESTED BY DRAWING THE WAVES  
PROGRESSIVELY LARGER AS THEY  
COME CLOSER TO YOUR EYES -  
NOTE SEE-SAW PATTERN AS WAVES  
COME CLOSER TO YOU.



**ROCKS**  
ROCKS OFFER VARIETY  
IN SHAPES AND PATTERNS



**GRASS**



**COBBLESTONE**



# PROPS

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TO GIVE YOUR DRAWING LOCAL  
COLOR, PROPS PLAY AN IMPORTANT  
PART. IN MOST CASES YOU CAN  
SUGGEST BACKGROUND  
BY VIGNETTES.



PLAN YOUR  
DIRECTION OF  
LIGHT. NOTE LOCATION  
OF SHADOW ON  
CACTUS.



## TEXTURE



SILK  
NOTE USE  
OF STRONG  
H-LIGHT



UNPRESERVED  
NOTE THAT  
MATERIAL HERE IS  
AN REGULAR  
PATTERN



PRESSED  
KEEP MATERIAL  
VERY REGULAR -  
LINES ARE CLEAN  
CUT



FUR  
(LONG HAIR)



FUR  
(SHORT HAIR)



WOOL  
(OR COARSE MATERIAL)  
YOU CAN SUGGEST  
THIS BY BREAKING  
UP YOUR LINE



CURTAIN  
(LIGHT WEIGHT  
MATERIAL)  
KEEP LINES LIGHT  
AND LOOSE

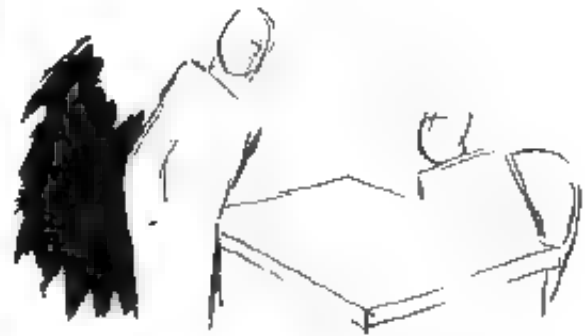
--- " ---

## USE OF BLACK

BLACK SHOULD ALWAYS BE USED IN CONTRAST TO WHITE. BELOW ARE EXAMPLES USING BLACK IN A PATTERN.



HERE'S A SIMPLE ILLUSTRATION SHOWING HOW BLACK IS USED TO HOLD FIGURES TOGETHER.



~ A GOOD EXAMPLE OF POOR SPOTTING OF BLACK.



HERE THE BLACK PATTERN IS USED WITH SAMENESS. IT BECOMES MONOTONOUS



EXAMPLE OF BLACK USED IN CONTRAST TO WHITE.

## USE OF BLACK

55

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EXAMPLE OF BLACK USED IN CONTRAST TO WHITE.

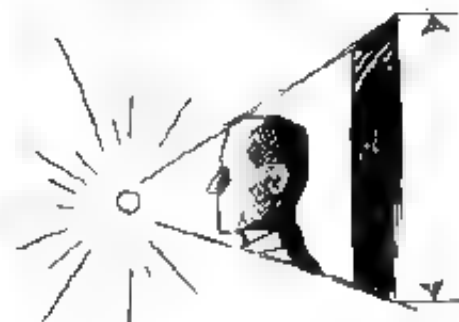
## USE of BLACK (CONT.)



MY DRAWING AT LEFT  
IS USED HERE TO  
SHOW HOW BLACK IS  
USED IN CONTRAST  
TO WHITE

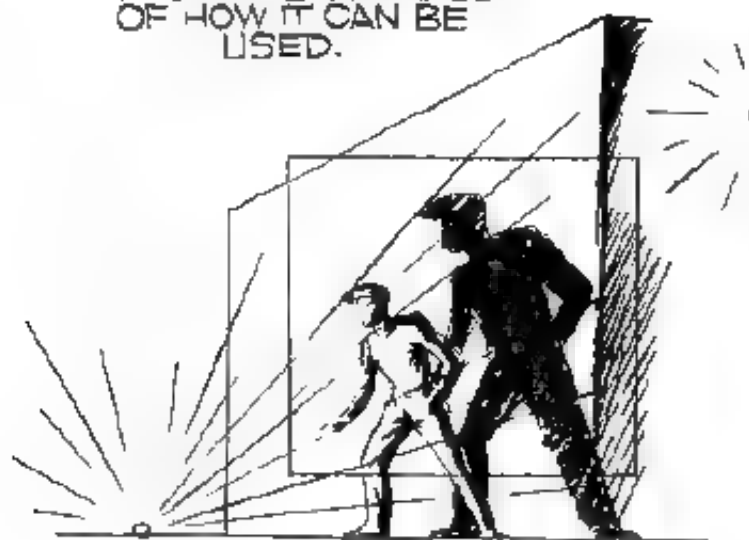
### DIRECTION of LIGHT

IN PLANNING A  
PICTURE WHERE  
STRONG SHADOWS  
ARE REQUIRED—  
ESTABLISH YOUR  
LIGHT POINT.



THIS DRAWING IS USED  
WITH PERMISSION OF  
THE U.S. DEPARTMENT  
OF AGRICULTURE FOREST  
SERVICE

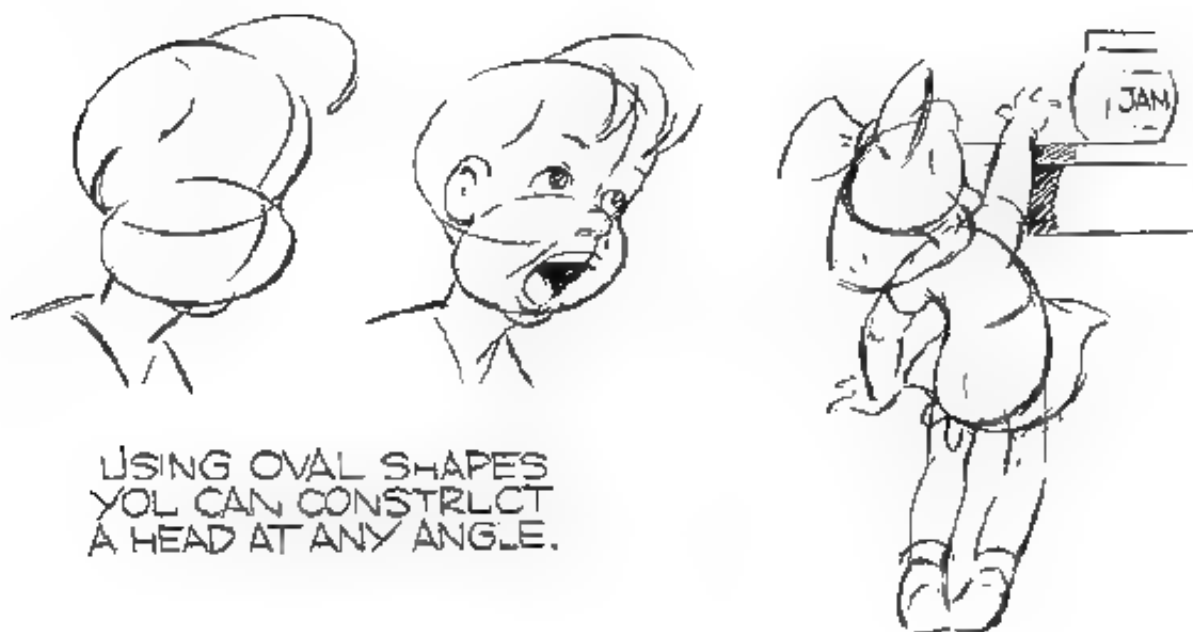
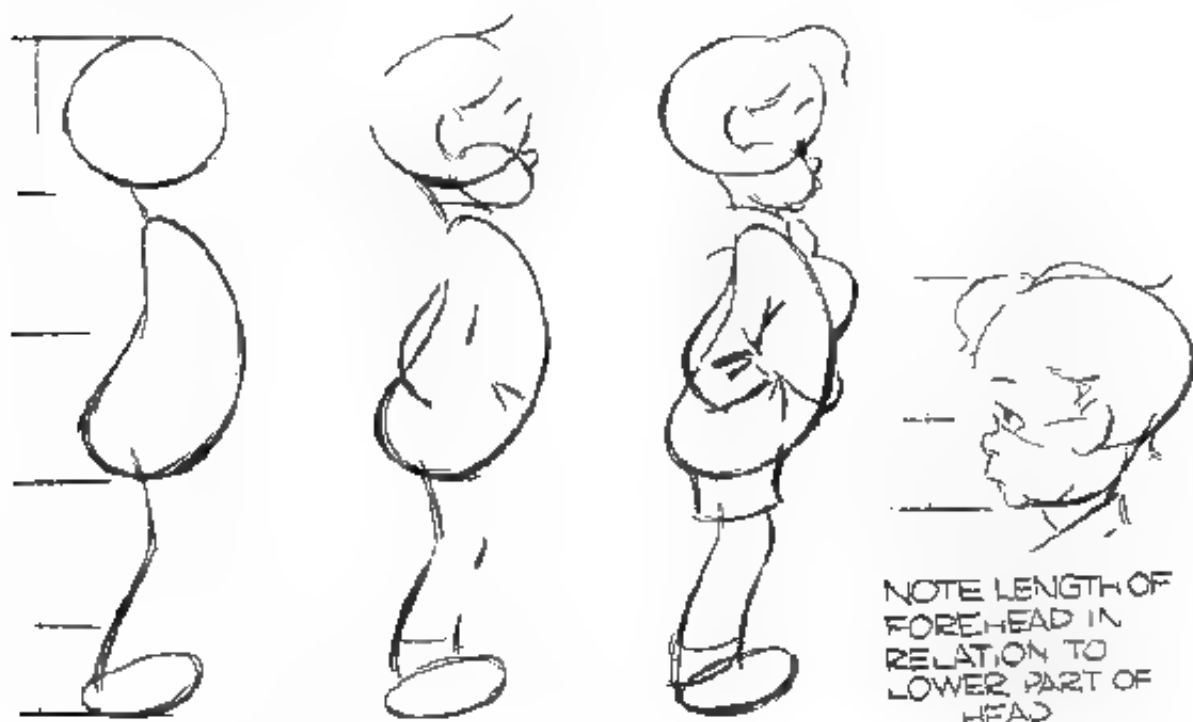
A SIMPLE EXAMPLE  
OF HOW IT CAN BE  
USED.



NOTE HOW SHADOWS  
VARY AS LIGHT POINT IS  
FARTHER AWAY FROM  
SUBJECT.

# CHILDREN

I DRAW MY KIDS FROM  $3\frac{1}{2}$  TO 5 HEADS IN HEIGHT. FOR A VERY SIMPLE CONSTRUCTION, I START WITH A CIRCLE FOR THE HEAD AND A PEAR SHAPE FOR THE BODY.

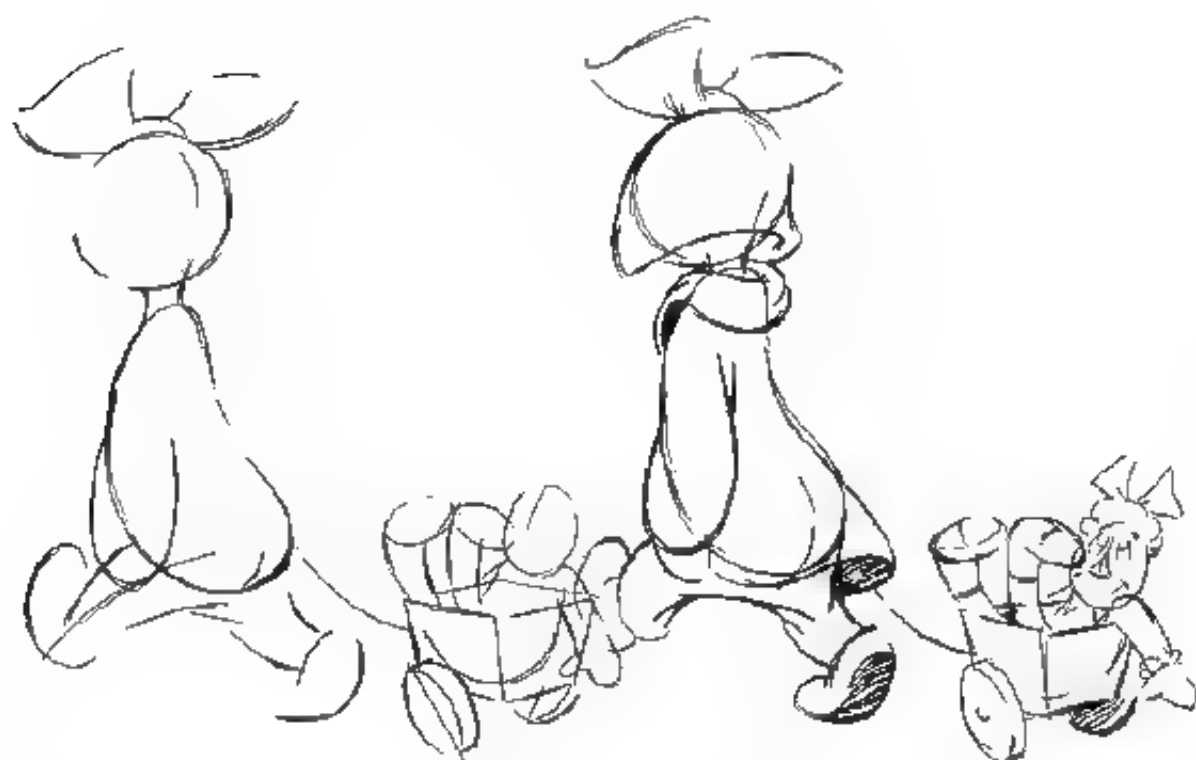




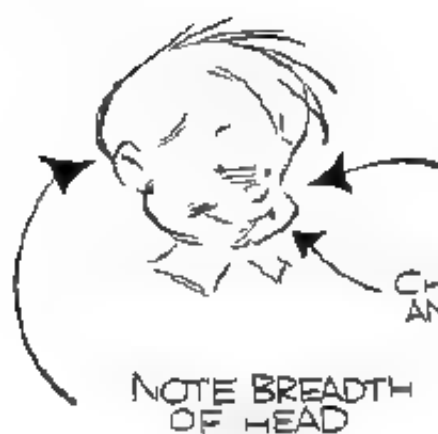
## CHILDREN (CONT)



# CHILDREN (CONT.)



KIDS HAVE A GENERAL  
LACK OF CO-ORDINATION~



NOTE ANGLE  
OF FOREHEAD

CHEEKS SHORT  
AND FULL

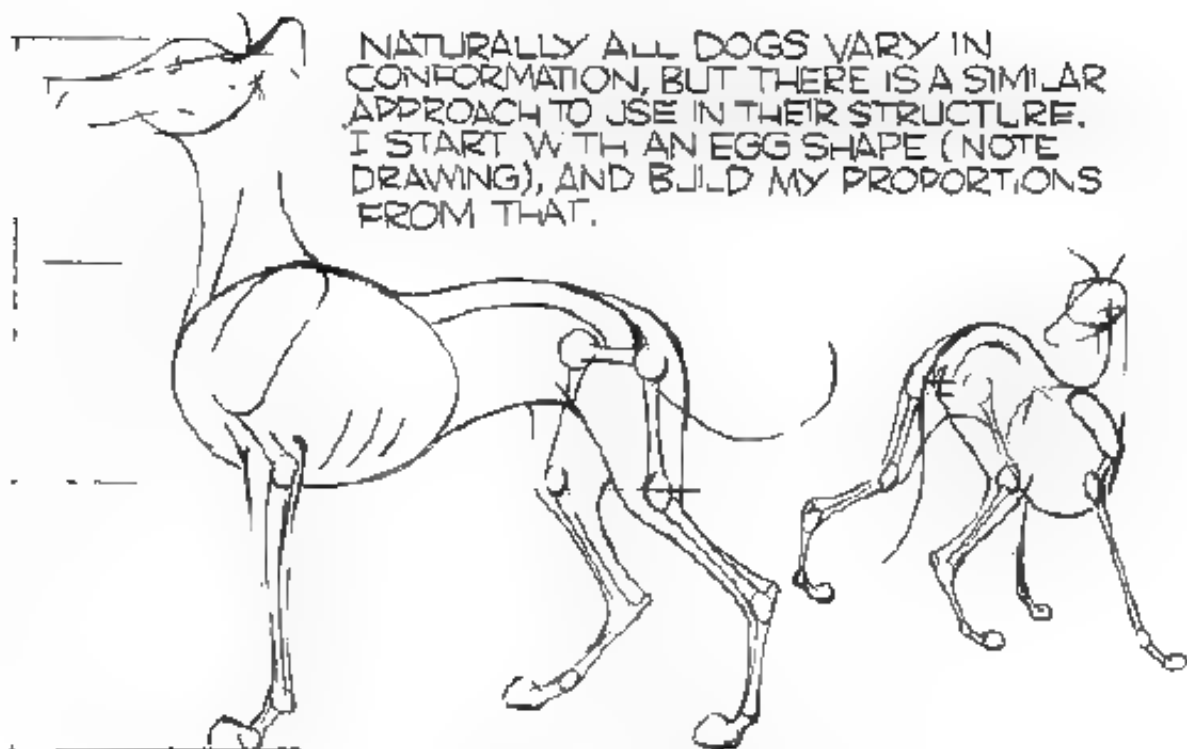
NOTE BREADTH  
OF HEAD

NOTE SHORTNESS  
OF LEGS IN RELATION  
TO BODY

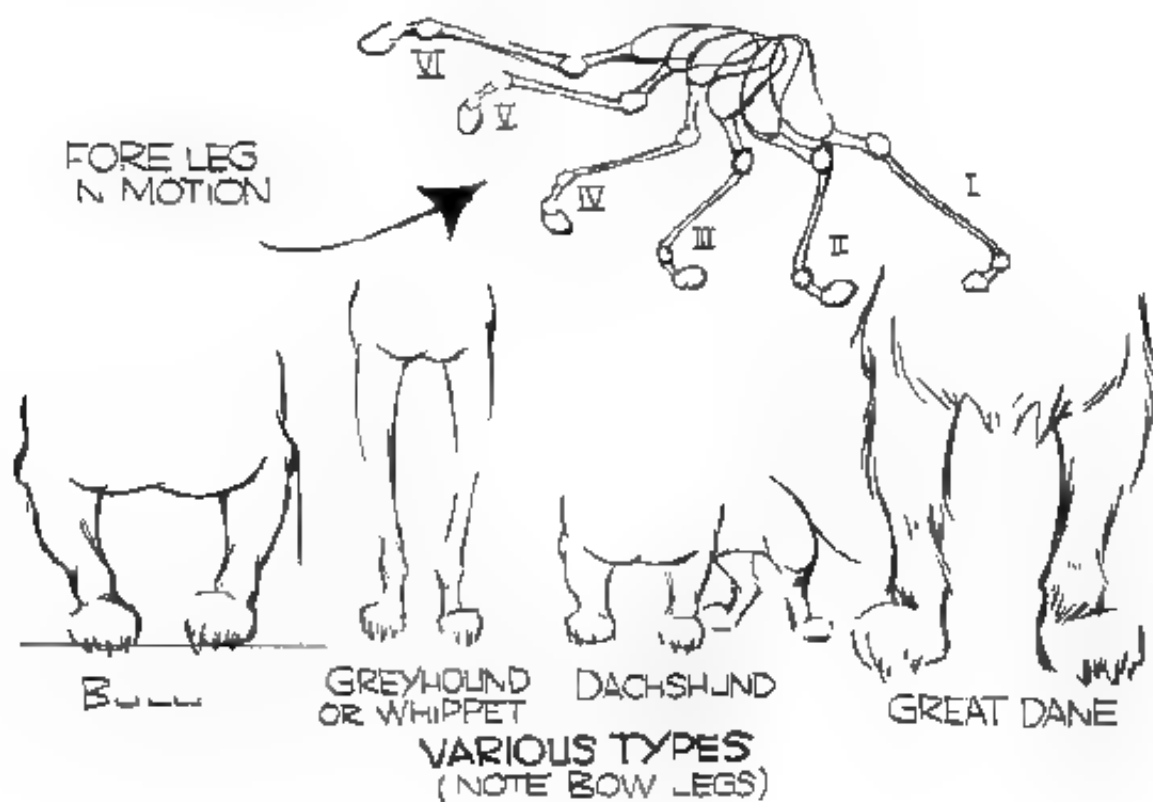


## DOGS

### SIMPLIFIED ANATOMY

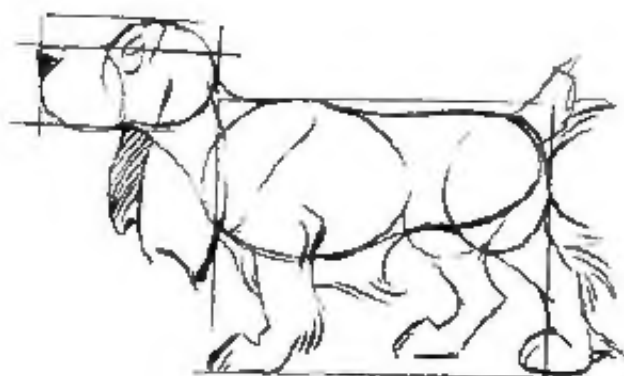


NATURALLY ALL DOGS VARY IN CONFORMATION, BUT THERE IS A SIMILAR APPROACH TO USE IN THEIR STRUCTURE. I START WITH AN EGG SHAPE (NOTE DRAWING), AND BUILD MY PROPORTIONS FROM THAT.

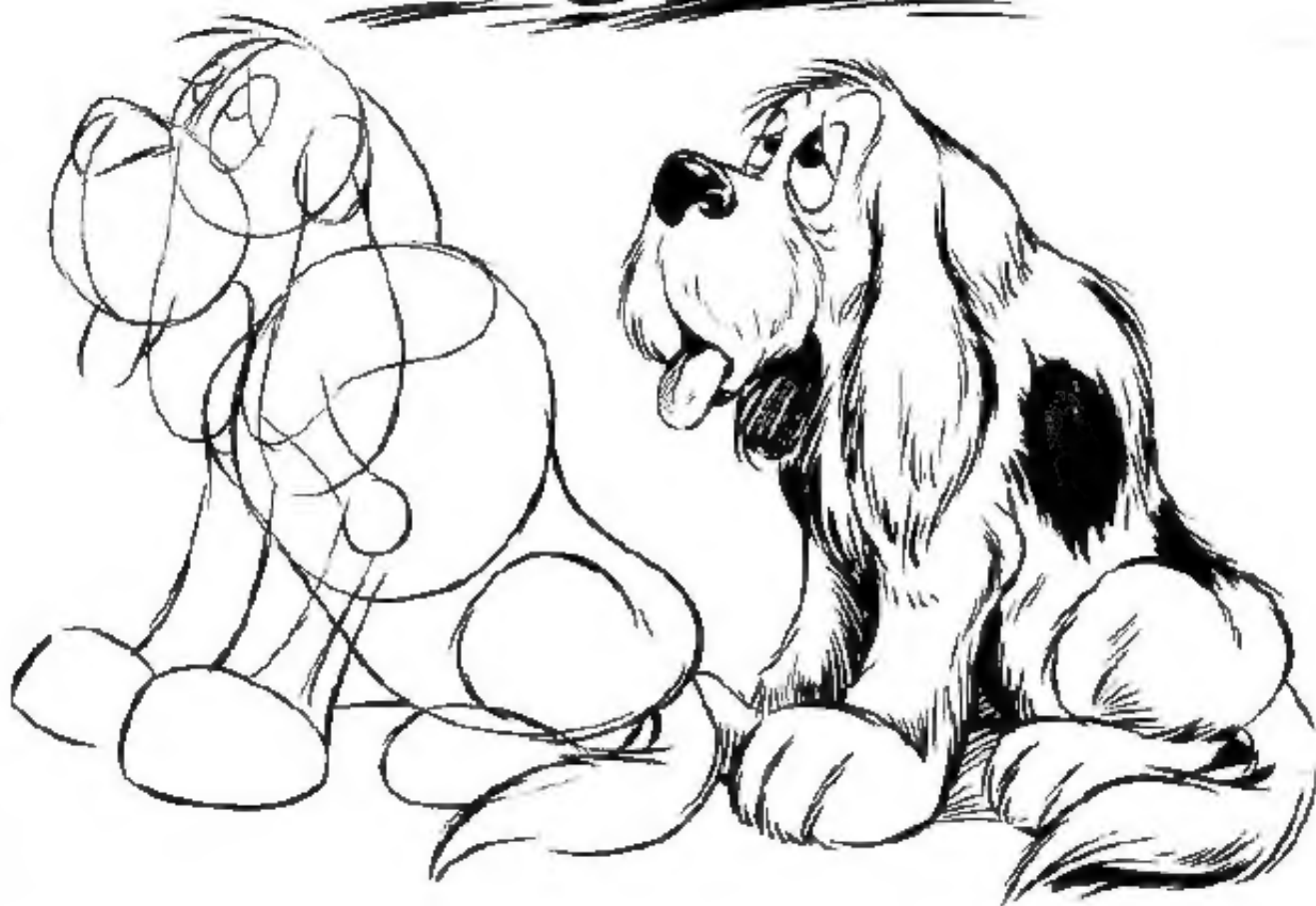


## DOGS (CONT.)

61

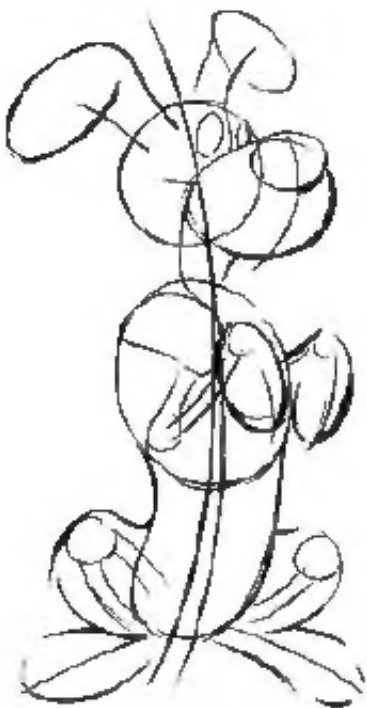


## DOGS (CONT.)



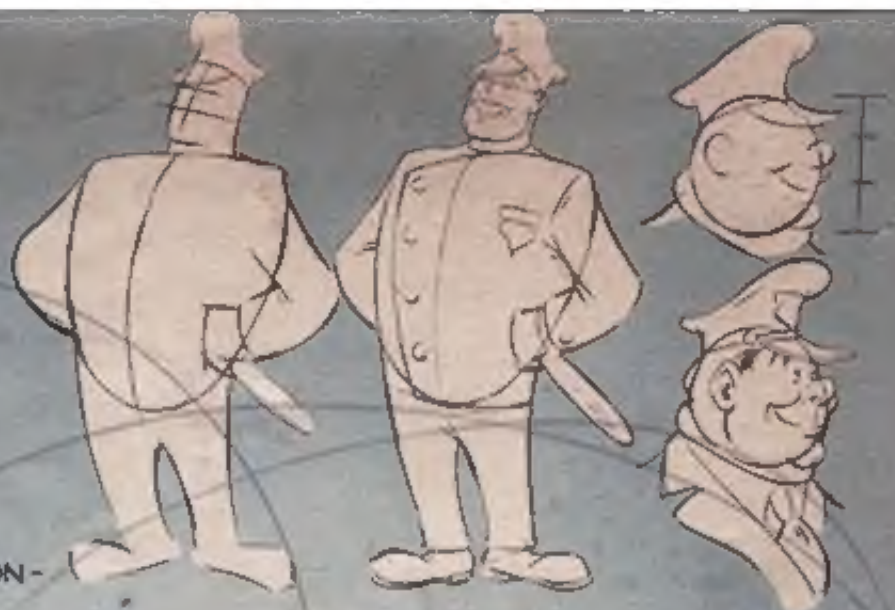
## DOGS (CONT.)

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## WEIGHT



## ANIMALS LINE OF ACTION -

A DEFINITE LINE OF ACTION CAN BECOME MONOTONOUS UNLESS YOU BREAK IT BY AN ACCENT.

NOTE TAIL DOESN'T FALL INTO GENERAL LINE OF ACTION BUT IS USED AS AN ACCENT.



## INCONGRUITY



NOTE ANGLE OF FOREHEAD

CHEEKS SHORT AND FULL

NOTE BREADTH OF HEAD



## ANIMATION

FORELEGS REACHING FOR GROUND

FORE LEGS TAKING WEIGHT, HIND LEGS COMING THROUGH

HIND LEGS STRETCHING FOR LANDING - FORE LEGS PUSH NO OFF

HIND LEGS GATHERING FOR PUSH-OFF



BODY STRETCHING FOR TAKE-OFF

BODY AT HIGHEST POINT IN JUMP

FORE LEGS REACHING FOR GROUND AGAIN - FIRST STRIDE

